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THE BIG 'LIES' OF 'JFK' • ALL ABOUT HEALTH INSURANCE

NEW YORK

By Dinitia Smith

Love Stories For The '90s

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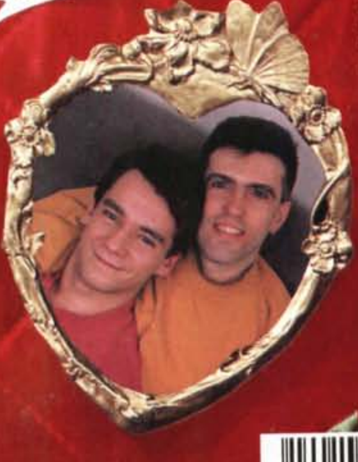

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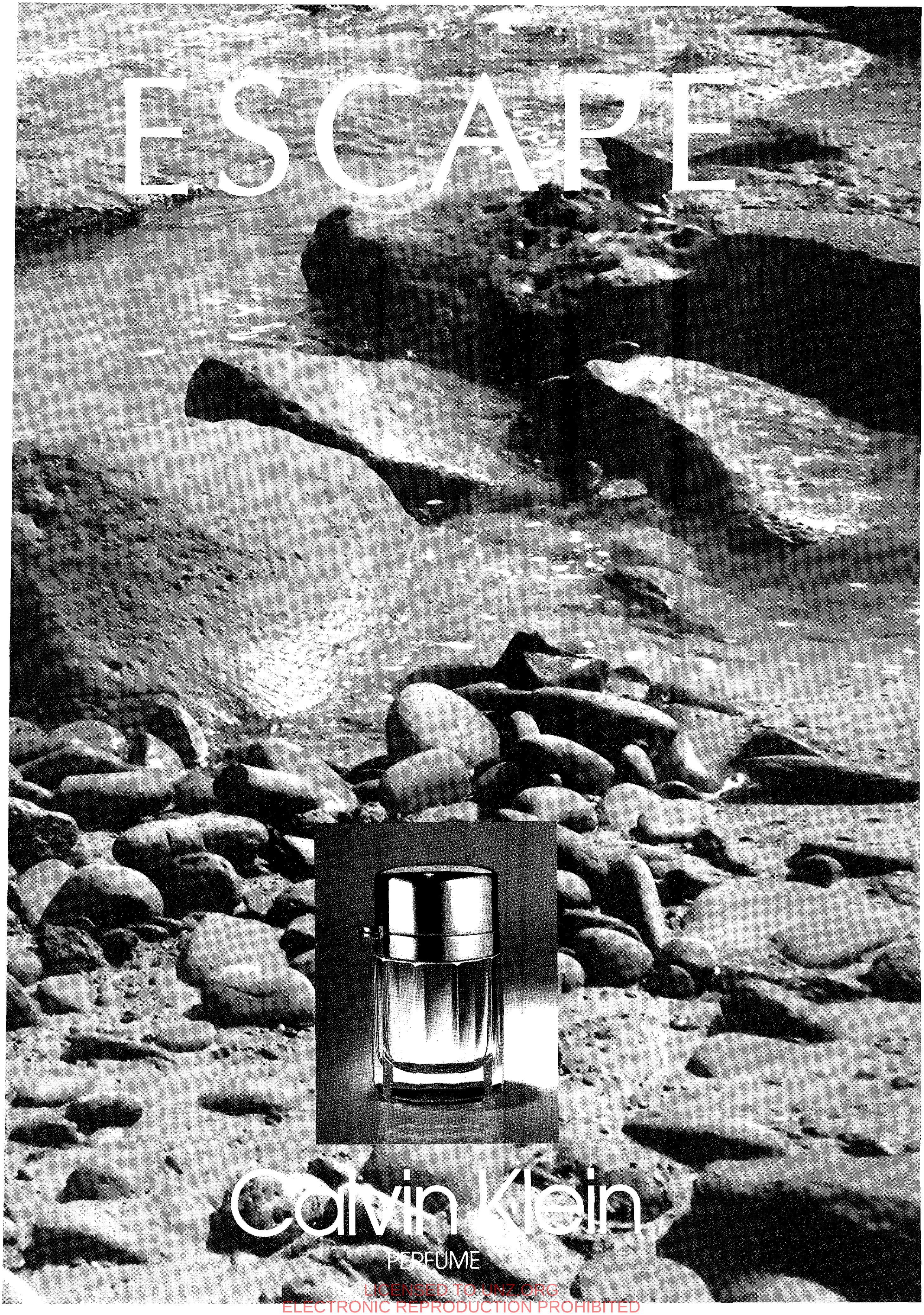
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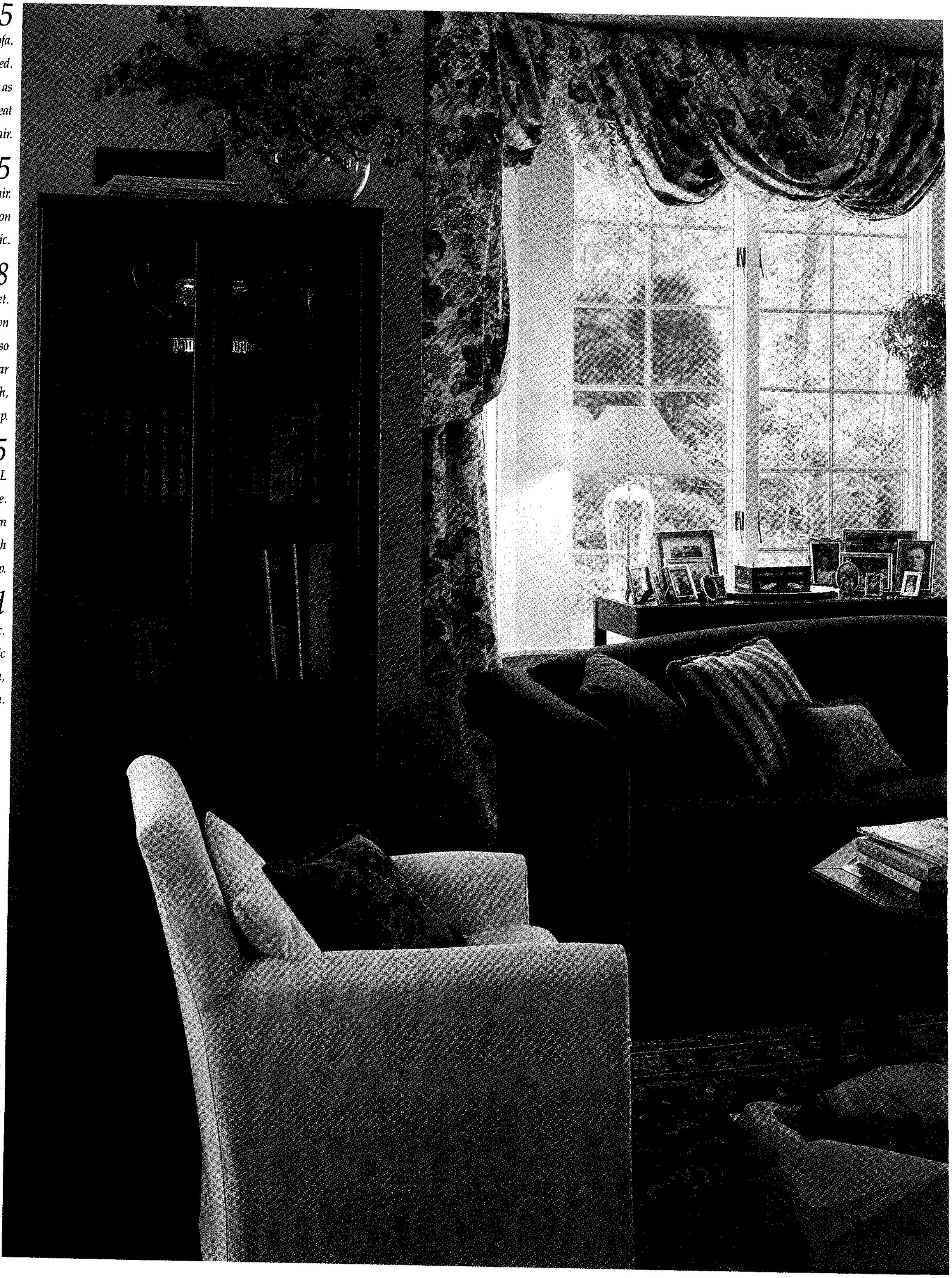

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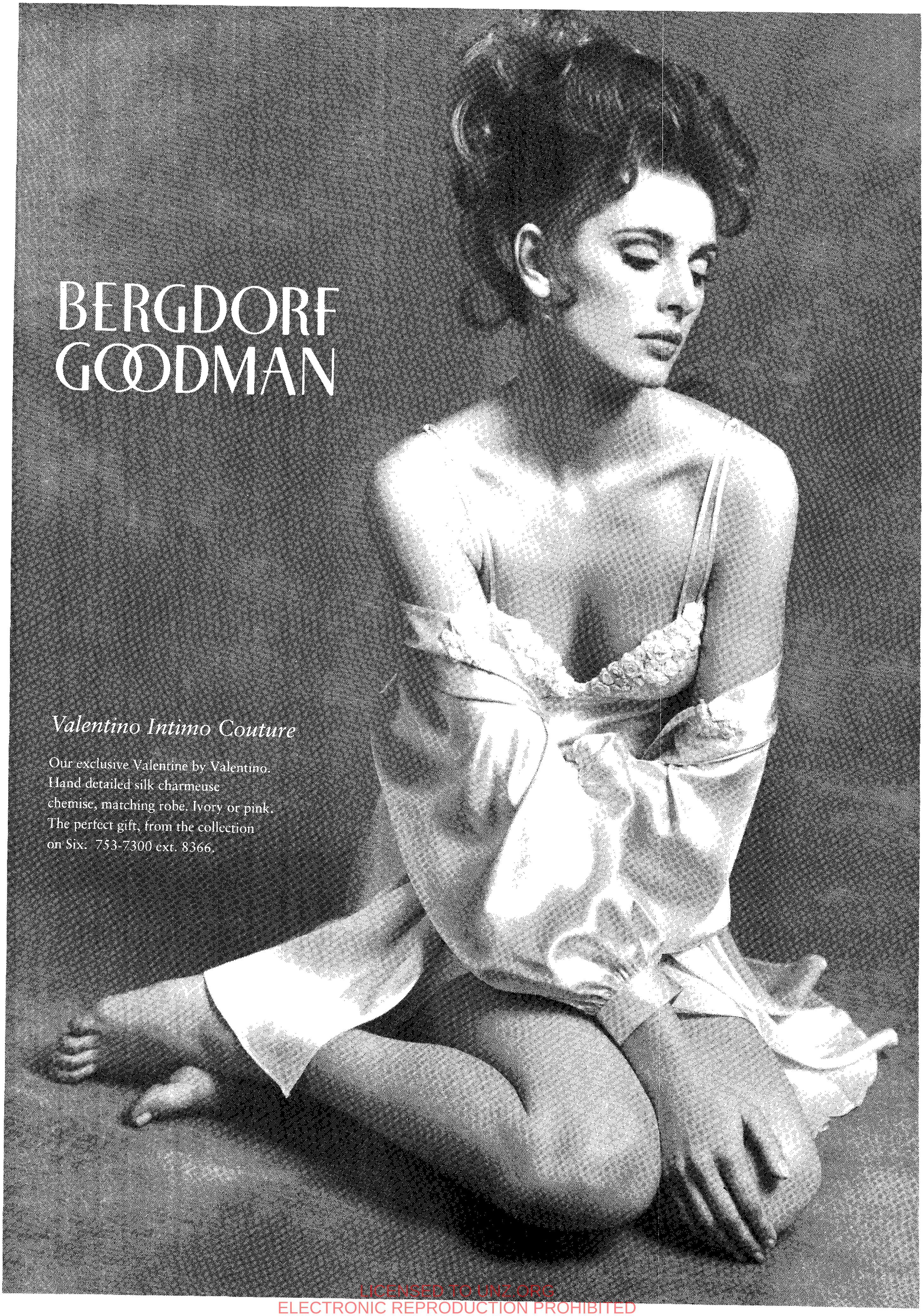

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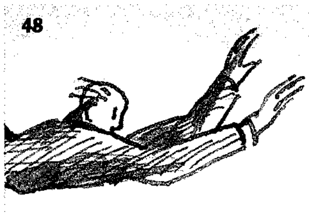

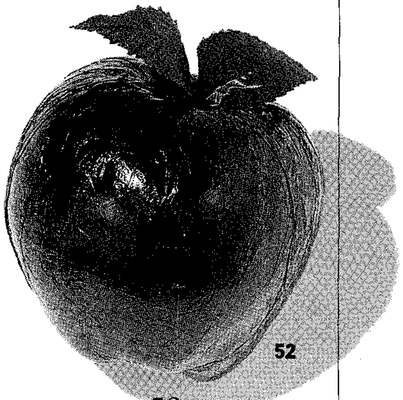
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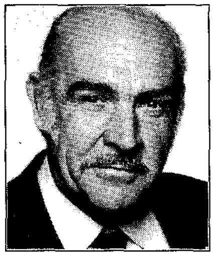
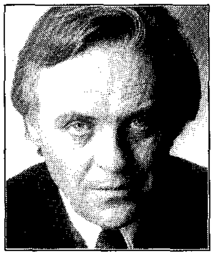
talent? Or blind luck? Or genius? Or some intricate nd of these as intriguing as the movies themselves? This Spring, twenty of America's great filmıkers will explore these questions and others in one of w York's most enduring and pleasurable cultural instiions: **The Filmmakers Series** at the New School. *Time* ıgazine called it "...A unique blend of entertainment d information ...a virtual feast for filmlovers."

WHAT REALLY PUTS MAGIC IN A MOTION PICTURE?

Alec Baldwin


Sean Connery

Jodie Foster


Anthony Hopkins

Michelle Pfeiffer

ıch weekend students preview an important new film. ıen, in class, the star or director (or both) examine the lmmaking process. Since 1969, virtually every major merican filmmaker has visited: from Orson Welles to lartin Scorsese. The exchange of ideas is absorbing, xciting, and, often, electric. Though subject to ıe vagaries of the film business the screening schedle includes almost every major reease. You'll have your choice of four rivate screenings for each film (Sat. or ın., 9 or 11 a.m.)*: you'll see at least 16 ew major films all told. And you'll see them before 'nyone in New York. The guest schedule is keyed to the films we see. It has recently included Richard Dreyfuss, Robert Duvall, Kevin Kline, and Gregory Peck. This Spring we've invited back some old friends (Robin Williams, Robert Redford and Alec Baldwin) and some new ones (Jodie Foster and Anthony Hopkins).* We invite you too. In candid interviews, you'll explore the creative process in-depth. Your teacher will be Richard Brown. James Earl Jones said, "Richard is part teacher, part performer, part evangelist...all brilliant." To join us, call (212) 229-5690, specify the section (Wed., 396 or Thurs., 395) and charge it to VISA/MasterCard. Tuition for everything—screenings, classes, guest privileges—is $310.* We look forward to welcoming you on Opening Night, March 4th (or 5th) at 8PM sharp. Why not make this extraordinary adventure part of your life? It is enlightening and great fun. You may find it inspiring... many do. This we promise you—you will find it deeply rewarding, and twice a week—every week thru May—it will add movie magic to your life this Spring.

FILMMAKERS
Richard Brown
The New School

Spring '92 Release Schedule*

Basic Instinct	**Michael Douglas, Sharon Stone**
Gladiator	**Brian Dennehy, Robert Loggia**
Howard's End	**Anthony Hopkins, Vanessa Redgrave**
Incident at Oglala	**Robert Redford**
A League of Their Own	**Tom Hanks, Geena Davis**
Love Field	**Michelle Pfeiffer, Dennis Haysbert**
Mad Dog and Glory	**Robert DeNiro, Bill Murray**
Man Trouble	**Jack Nicholson, Ellen Barkin**
Newsies	**Robert Duvall, Ann Margret**
Passed Away	**Bob Hoskins, Peter Reigert**
Power of One	**John Gielgud, Morgan Freeman**
Prelude to a Kiss	**Alec Baldwin, Meg Ryan**
Storyville	**James Spader, Jason Robards**
Thunderheart	**Sam Shepard, Val Kilmer**

Special Bonus: Students who enroll before 2/21 will be invited to a private preview of Warner's acclaimed new feature *Mambo Kings* starring Armand Assante.
*Our schedule is flexible and subject to talent and print availability. On "double-feature-weekends", you will have the option of films on Sat. *and* Sun. Prospective students should read the catalog for details on this class. Registration fee is $20.

LETTERS

Psyche Phenomenon

AFTER READING JOE KLEIN'S ARTICLE ON Bill Clinton ["Bill Clinton: Who Is This Guy?," January 20], I was convinced that Klein is the one who has pinpointed the American psyche in 1992 and that *he* should be president.

Janis Settle Murray
St. Louis, Mo.

Dose of Reality

COLETTE DOWLING'S ARTICLE "RESCUING Your Child From Depression" [January 20] confirmed what I had always suspected about our son Peter: that he was mentally ill and not just another teenage "druggie." Our darling Peter died six years ago of a heroin overdose at the age of nineteen, all alone in some bleak apartment in the West Village. For years, he had been branded hyperactive, and he struggled all his life for peace. The schools in our community were no help at all. We went from doctor to doctor to no avail. We loved our child dearly—despite his behavior. What a pity it is that the information in Dowling's article was not available to us then. Perhaps our son would be alive today.

Virginia and Peter Wolf
Willingboro, N.J.

"RESCUING YOUR CHILD FROM DEPRESSION" asserts that antidepressants are an effective treatment for depression in children and adults. But we have recently completed an extensive analysis of the scientific literature on this topic, and our findings sharply diverge from those in Dowling's article. The truth is that there are only a handful of scientific double-blind studies of the effects of antidepressants on children with unipolar depression. These studies consistently demonstrate that the antidepressants are no more effective than placebos. The 80 percent success rate that Dowling ascribes to the antidepressants in the treatment of adults with unipolar depression is exaggerated. In actuality, antidepressants are only about 30 percent more successful then placebos in well-controlled studies. It is amazing that psychiatrists have widely prescribed antidepressants for children when there is no scientific basis for doing so. They rationalize what they are doing on the basis of "clinical experience." However, the history of psychiatry is full of infamous examples of practices—such as lobotomies or use of electroconvulsive therapy to treat schizophrenia—that were justified on the basis of clinical wisdom but eventually were found to be ineffective or even deleterious.

Rhoda Lee Fisher, Ph.D.
Seymour Fisher, Ph.D.
Clinical psychologists
Syracuse, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Colette Dowling replies: It is difficult to respond to the Fishers' findings based on their recent analysis of the scientific literature, since this analysis has not yet been published. There is a clear consensus among both clinicians and neuropsychiatrists that antidepressants are effective in treating depression in adults. Granted, there have been only a few studies to date on administering antidepressants on children that were placebo-controlled. While the studies showed little difference between placebo response and antidepressant effectiveness, most of the researchers who conducted them think the findings reflect flaws in the design of the studies, *not* that antidepressants don't work in children, according to Charles Popper, M.D., editor of the *Journal of Child and Adolescent Psychopharmacology* and director of child and adolescent psychopharmacology at McLean Hospital in Belmont, Massachusetts.

Suit Yourself

BRAVO FOR MARTHA BAKER'S RECENT FASHion spread featuring two female models—the first dressed in a tuxedo jacket, trousers, and a fedora and the second in several flowing dresses ["Chiquita Bonanza," December 16]. This feature supported androgyny in female fashion—a sorely needed alternative to traditional female fashion—and was also lesbian-life-style-positive.

C. G. Wyatt
St. Louis, Mo.

Short Shrift

WHY DO COMMENTATORS DURING PRESIDENtial campaigns persist in using the word *dwarf* in a pejorative way? For example, in his column of January 27 ["The National Interest: 'Message: I Care' "], Joe Klein refers to "the domestic-policy dwarf." May I suggest that writers find a substitute term that does not demean a whole group of people?

Irwin Gonshak
Producer
Bank Street College Radio
Manhattan

Museum Piece

KAY LARSON IS TO BE COMPLIMENTED FOR calling attention to the fiscal plight of the cultural institutions that are the glory of our city and a mainstay of our economy ["Art: The Money Jungle," February 3]. In this day and age, an office building can be c structed anywhere, but our museu schools of dance, and concert halls can be replicated. Larson asks if several mu ums—the Studio Museum in Harlem, Museo del Barrio, Snug Harbor, the Bro lyn and Queens museums, the Americ Museum of the Moving Image, and New York Hall of Science—contrib enough to be preserved at all costs. Fo small price, these insititutions breathe h into neighborhoods and disseminate cult al values throughout the city and far yond. They deserve full support.

Ellen Lim
Chairwom
City of New York Cultural Affa
Advisory Commissi
Manhatt

IN HER PIECE "THE MONEY JUNGLE," K Larson was correct in pointing out that t federal government has forsaken the maj urban centers of this country. In the pa two years, New York State's governme has been particularly punitive to the ar cutting the New York State Council on t Arts budget by almost 63 percent. The cuts have seriously threatened the quality life in our city. Recognizing this fact, May Dinkins has held the cultural community New York exempt from the reductions his preliminary budget for 1993. But La son wonders aloud about whether or n some of our institutions may be expen able. Specifically, she mentions the Broo lyn Museum, a century-old institution th is considered to be one of the nation's for most encyclopedic museums. Among i many treasures, it houses one of the mo extensive collections of Egyptian art and a tifacts outside Egypt. By singling out th Brooklyn Children's Museum as an afte school babysitting, "latchkey" institutio does Larson mean to imply that children d *not* deserve a place for cultural progra ming in a safe and positive environment Similarly, the "Screening America" pr gram at the American Museum of th Moving Image in Astoria teaches youngsters from the city's immigrant populatio about American culture through movie and brings them together in a way tha makes it possible for them to relate no only to the images they see in the films bu also to one another. We tell our childre to say no to drugs, to stay in school, and t resist negative peer pressure. The shouldn't we be providing them wit something positive to say yes to?

Luis R. Cance
Commissione
City of New York Department
of Cultural Affair
Manhattan

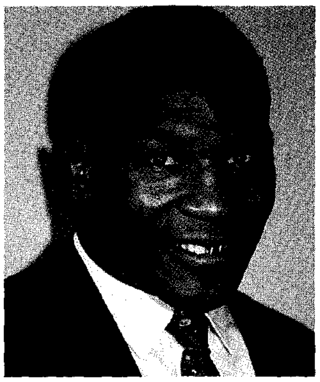
NEW YORK

INTELLIGENCER

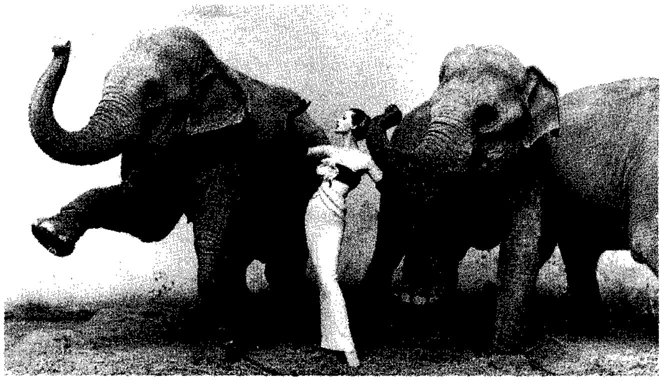
BY JEANNETTE WALLS

AGENT PROVOCATEUR...KID GLOVES?...LAND-OFFICE BIZ...PIX FIX...BOOK BROUHAHA

ICHAEL OVITZ



MIKE TYSON



***DOVIMA, EVENING DRESS BY DIOR,* BY RICHARD AVEDON**

S TIME WARNER ;YEING MIKE OVITZ?

s Time Warner looking to sign p one of the entertainment vorld's heaviest hitters? The uzz in Hollywood is that Time Varner executives have aproached Michael Ovitz about aking a top position in the ompany or on the board. One ource says the head of Cretive Artists Agency might suceed Steve Ross, who has prosate cancer. A Time Warner pokeswoman says Ross is "reponding well to treatment and s actively engaged in the business."

"There's a lot of talk about whether Mike will make a move," says one Hollywood insider. "People are saying he wants to head up a powerful movie company, like his close friend [Walt Disney CEO] Michael Eisner. But others think he wouldn't be interested, because it's not necessarily a step up." Nick Nicholas, president and co-CEO of Time Warner, is in line to succeed Ross.

Ovitz's spokesman dismisses the talk. "We have a good relationship with Mike, and we talk with him regularly," says a spokeswoman for Time Warner. "But I would guess that this is just business as usual. It sounds like pretty wild speculation to me."

TIMES SPORTS TYSON RAPE STATS

Media insiders are scratching their heads over why the New York *Times* is running stories about Mike Tyson's rape trial in the sports section. The New York *Post,* New York *Newsday,* and the *Daily News* are putting their stories on the case in the news sections.

"The *Times* has expanded its commitment to serious coverage of sports," says spokesman Bill Adler. "This includes, when appropriate, covering difficult and painful stories in sports. Sports today is a lot more than games. . . . We thought it was in the greatest reader interest not to shy away from a serious and difficult issue."

"I can't believe that the *Times* now thinks rape is a sport," says one source. "If Mike Milken raped someone, would they cover that in the business section?"

KALIKOW UNLOADS PARK AVENUE PLOT

Peter Kalikow is looking to raise some cash. The developer, who filed for bankruptcy last August, has sold the land he owns beneath 500 Park Avenue for more than $10 million, says a source. The Park Towers condominium is located there, as well as Walt Disney's offices. According to another source, Equitable, which owns the building, bought the parcel. The company couldn't be reached for comment.

AVEDON HAS NEGATIVE REACTION TO SALE

Richard Avedon has been trying to get money for a photograph that some people say he abandoned 36 years ago.

The photographer recently sued over the proceeds from Sotheby's $19,800 sale of *Dovima, Evening Dress by Dior.* The print—a rare companion to Avedon's famed *Dovima With Elephants*—was originally published in *Harper's Bazaar* in 1955. An editor rescued it before it was discarded, and it was later sold to dealer Pearl Korn. When Korn consigned it to Sotheby's, Avedon claimed it was still his and demanded the money from the sale.

Korn's lawyers are arguing that the suit is frivolous and that photographers routinely sent such pictures to *Harper's* and never asked that they be returned; in fact, the lawyers say, they were widely viewed as "disposable."

The photographer wouldn't comment on the dispute, but just as *New York* went to press, Sotheby's said it had received a letter from Avedon's lawyers saying that Korn could have the money. Korn's lawyers, however, said they know nothing about a settlement.

AGENT SPARKS $1-MILLION MÊLÉE

Little, Brown and Warner Books just paid $1 million for two novels by J. Walter Thompson chairman James Patterson, but some publishing insiders are crying foul over the way the auction was held.

The sale was originally for one book, *Remember Maggie Rose,* a thriller. But after the bidding had started, Patterson's agent, Richard Pine, sent a letter to the more than half-dozen would-be buyers, saying that the bidding was now for two books.

"I thought it was most unusual and that it was unfair and absolutely preposterous," says David Rosenthal, an executive editor at Random

ASSOCIATE EDITOR:
DEGEN PENER

Photographs: left to right, Barry King/Gamma-Liaison; Rick Maiman/Sygma; Richard Avedon, courtesy of Sotheby's.

PLAYING ON PLAY'S WORDS?...MISSING MARTY...PAPER TIGER...MAKING AIRWAVES

House who offered a "floor"—or guaranteed minimum bid—of $350,000, giving him the right to top any other publisher's final bid by 10 percent. "You do not accept a floor for one book, then announce you're selling two," complains Rosenthal. Howard Kaminsky, the head of Hearst books, also was bidding on the book and was among those upset by the unorthodox procedure.

Another insider says people in the book world were surprised by the unusual way the novel reached them. "Pine showed the manuscript to Hollywood people for movie rights before it was submitted to most publishers," says one source. "So, for a change, publishers had to swipe copies from Hollywood people. Usually, it's done the other way around."

"I've been called everything this week from a genius to a scoundrel," says Pine. "It's probably somewhere in between. . . . I work for my client, and he and the publisher got a great deal."

……

DORFMAN NETTLES NICHOLS OVER *DEATH*

Chilean writer Ariel Dorfman has locked horns with director Mike Nichols over the interpretation of his play *Death and the Maiden,* set to open on Broadway next month.

The playwright, according to a source, feels that Nichols is "Americanizing" the production, which stars Glenn Close, Richard Dreyfuss, and Gene Hackman. "Nichols is approaching the play with an American sensibility. It's not over specific passages," says the source. Inspired by events in Chile, *Death and the Maiden* is the story of a woman who seeks revenge on a man who tortured and raped her fifteen years ago.

The play's spokesman denies the story. Says Dorfman, "This is an entire falsehood. There are no differences at all. There have been changes in the script, but they have been normal changes a director and a playwright go through when you open a play."

……

SCORSESE PUTS AN OFFICE IN THE CAN

Hollywood on the Hudson got smaller last week when Martin Scorsese closed his New York development office. "Scorsese brought in a lot of projects to produce," says a source. "But his plate got too full, and he's decided to focus more on directing."

Scorsese, who has a six-picture production deal with Universal, opened the development division at his offices in Broadway's Brill Building, near 49th Street, three years ago.

"Scorsese's riding high right now with *Cape Fear,*" says another source. "This is a real surprise."

"He's reorganizing [the office]," says a spokeswoman for the director. "It's not completely closed. He's still producing. He's still hoping to get some scripts, but I think he's got the next five to ten years sewn up on future projects."

……

EPHRON, AYKROYD CATCH COHN ON FILM

Nora Ephron has put a little bit of her life in *This Is My Life,* h directorial debut.

In a tribute to her agent, Sam Cohn, Ephron has added eccentric character named Arnold Moss to the movie, which based on Meg Wolitzer's novel *This Is Your Life.* Moss, playe by Dan Aykroyd, eats paper and wears sweaters—just lik Cohn.

Ephron says Cohn even met with Aykroyd to give him poin ers. "While I do not believe that Sam ate the paper in front Dan Aykroyd, he did tousle his hair in a way that Dan kic napped and ran away with and uses in the movie," says Ephro "They were quite fond of each other."

……

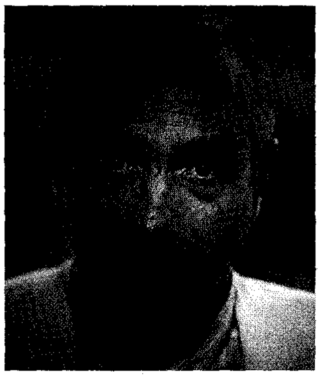
ROGER GRIMSBY'S TV TELL-ALL

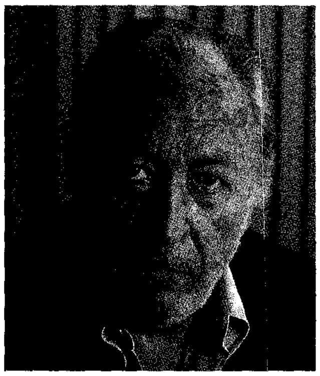
Veteran newsman Roger Grimsby may get the last word after all. The former WABC–TV *Eyewitness News* anchor, who says he was "eighty-sixed in '86," is writing a tell-all about his more than 30 years in the business. Tentatively called *Good Evening, I'm Roger Grimsby (Some of Them Weren't),* the book is making the rounds of New York publishing house

A source who's seen th proposal says it includes tid bits on Peter Jennings, Roon Arledge, Howard Cosell, an Geraldo Rivera. "It's primari ly anecdotal," says Grimsby "There's a lot of curiosity a to what I'm going to write an what names I'll use. It's not kiss-and-tell, but I'll nam names." Grimsby adds that h even got an anonymous lette saying, "Please take the high road, Roger. Remember, everyone makes mistakes."

Grimsby says he's bothered by the caliber of television reporters who have been hired lately. "The people who do the hiring should *listen* to the reporters, not just watch them," he says. For instance, "when the *Achille Lauro* terrorists were being tried in absentia, one New York reporter was running through the newsroom asking, 'Where is Absentia?' "

MIKE NICHOLS


MARTIN SCORSESE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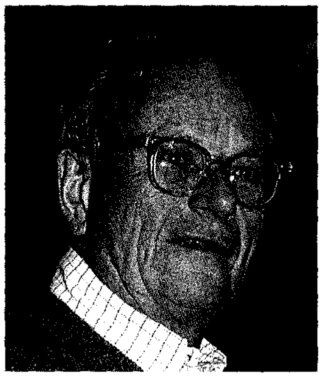
SAM COHN

Photographs: left to right, Gerardo Somoza/Outline; Frank Ockenfels 3/Outline; James Nachtwey/Magnum; Sonia Moskowitz.

Jazz In New York.

February 21: James P. Johnson; March 14: Freddie Hubbard-Joe Henderson Big Band; March 28: Betty Carter; April 2: The Music of Johnny Dodds; May 27: World Premiere of New Music by Wynton Marsalis.

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The National Interest/Joe Klein

MISSING IN ACTION

THE DEMOCRATS IN NEW HAMPSHIRE

A WEEK TO GO IN NEW HAMPSHIRE, AND IT'S entirely possible that the *real* campaign hasn't yet begun. This has been a strange, fitful business from the start. It was frozen for two months last fall as the world waited for Mario Cuomo. It shuddered to life for several weeks in January—and then screeched to a halt with the Gennifer Flowers affair. The polls stopped moving at that point; for two weeks, they held steady—as if the electorate had collectively inhaled (or perhaps gasped). By late last week, there was no sign of an exhale.

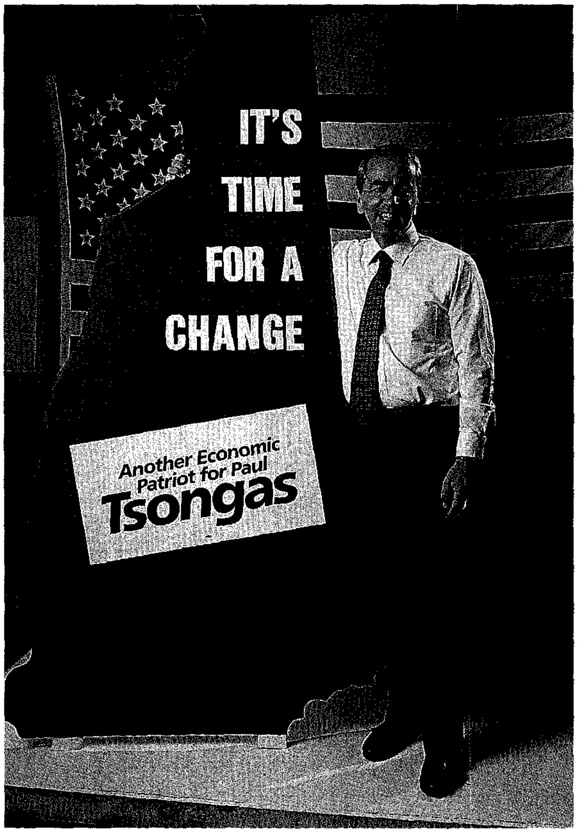
Part of the problem has been the Democratic Party field. "This is an intellectually fascinating group of people," Paul Tsongas said last September. He may have been right—but fascinating and *strong* are not necessarily the same thing. Fascinating is, in fact, closer to *strange*. As the election approached, each of the Dems seemed either moonstruck or snakebit, a troubled lot:

□ *Jerry Brown* is an interesting politician but no longer a plausible one. Those who've listened to him talk about his experiences in a Japanese Zen monastery, and with Mother Teresa in Calcutta, are impressed—but very little of that industrial-strength altruism has penetrated the campaign, where he has seemed petty, petulant, and bombastic. Some of his ideas—like the flat tax on income and corporate sales, and his proposed reforms of campaign spending and welfare—are intriguing, but this man will never be president of the United States, and one wonders why he's allowed himself to become the New Age Harold Stassen. A sad joke.

□ *The two senators:* Nebraska's Bob Kerrey and Iowa's Tom Harkin seem more like congressmen. They lack gravitas—or something. Both were assumed to be "first tier" candidates, but neither has caught on, and last week they were battling for third place in New Hampshire. (Or perhaps fourth, if polls that showed growing support for the unofficial Mario Cuomo write-in campaign could be believed.) Harkin's old-fashioned populist message is well delivered, and his television ads have been sharp. It just isn't selling. For one thing, his ideas are moldy: "A New New Deal" is not what the post–Cold War world needs. For another, his scathing attacks on George Bush may be entertaining, but they are just too mean to be presidential.

Bob Kerrey is a more interesting case. After Cuomo, he was the Democratic Party establishment's favorite—but he has seemed callow and not entirely serious about this business. Last week, in *Newsweek,* he trashed his own advertising campaign and called New Hampshire the "tunnel of unlove." He has real strengths—personal charm and a willingness to take unpopular stands—but he doesn't seem to know, or care, very much about any issue except health insurance. Some of his positions, like his vast, silly plan to reorganize the federal government, are just plain dumb (bureaucracy should be seduced, not confronted). He expresses a desire to lead but lacks a sense of command. One poll had him moving up a bit last week—and he could still catch fire—but he isn't a plausible president this year.

□ *Paul Tsongas* is getting a second look from the press, and perhaps the public, and may well emerge as a classy None-of-the-Above option on February 18. He is smart, serious, and responsible, an ambulatory New York *Times* editorial page. He has learned how to sell his pro-business liberalism with conviction, grace, and surprising humor. Last week in Washington, I watched him explain his targeted capital-gains-tax reducti (which Harkin and other t ditional liberals see as t throbbing heart of "trick down" economics) to seve thousand United Au Workers and get rousing a plause. He has managed isolate one of the prime co tradictions plaguing liber for the past quarter-centur They are for jobs but again business.


IT'S TIME FOR A CHANGE
Another Economic Patriot for Paul Tsongas

TSONGAS: *He seems brave but ravaged.*

But there's a problem: I painful to watch him. I sounds uneasy. He looks as he's just bitten into a lemo He appears frail. He ma have beaten cancer bu seems unable to transcend i when he speaks, one is a ways aware of the illness. H seems brave but ravaged, o the cusp of a wince.

Worse, he is *selling* pai No doubt, Tsongas is righ Great effort will be require to revive the American ma ufacturing base, but h doesn't convey much zest fo the challenge. "The Col War is over," he says. "Japa won." Wrong. We won, a Bill Clinton pointed out in the most recen debate. This notion of America lost, los ing, suffering, sinking, and wrong ha been a Democratic staple since Vietnam It is disastrous politics. People vote fo politicians who project a sense of opti mism about the future—or, better still the ability to shape it. Tsongas is a (for mer) senator, and acts it; he has mor weight than a congressman . . . but les than a president.

□ *Bill Clinton,* for a few moments there pre-scandal, was the only one of thi bunch who looked and sounded like a rea leader. But last week he seemed less so—physically ill, emotionally drained, exhausted, and on the defensive once more this time about his frantic finagling tc avoid the military during the Vietnam War. "The question is," said one prominent Democrat, "Did he lose a piece o himself in this Gennifer Flowers thing?"

Good question. In fact, *the* question. New Hampshire has become a referendum on Bill Clinton's character. The polls—and most New Hampshire folks who find themselves in the path of journalists—say the Flowers affair had minimal effect on the race, but no one believes

Photograph by Jim Bourg/Gamma-Liaison.

it. "Who knows how this seeps into ople's bone marrow?" said one Clinton viser. "My guess is that Bill has to do mething to win them back, to remind em why they were impressed by him in e first place."

That won't be easy. Clinton's most oubling character trait, his desire to fisse all the people all the time, seems ore glaring with each new day. Last eek there were questions about the govnor's position on the Gulf War. He has id he favored it. But the Associated ess quoted him opposing military action the time. And the Clinton campaign itlf acknowledged the following, remarkly spongy Clinton statement from two ys after the war vote in the United ates Senate: "I guess I would have votl with the majority [for military action] it was a close vote. But I agree with the guments the minority made."

That sort of chronic uncertainty raises a aracter question far more serious than ything related to his marital or military story. Clinton's initial appeal was based n the sense of sureness he conveyed. He ad parsed the issues and knew where he anted to lead the country. His basic alysis—that America had been drifting, oth economically and spiritually, for early a generation—resonated. His remey was a renewed sense of purpose flowng out from the White House—he promed and described national economic, ealth, education, and energy plans—and renewed sense of community (emphasizng individual responsibility) in the couny. When he was at his best, he would hallenge audiences to change.

That sort of challenge has been missing rom Clinton's campaign in recent weeks. art of it has been the sheer exhaustion of attling the charges of marital infidelity which he has done with good grace, and ome humor). Part of it has been an unortunate drift toward emphasizing popuist gimmicks, like his support for a midlle-class-tax cut and criticism of the ongressional pay raise, instead of the real ubstance of his message. Part of it may be he caution that comes with being the ront-runner, trying to knit together the arty's disparate threads: Clinton's natual tendency is *not* to challenge, to smooth hings over—which has now, post-scanlal, become something of a liability. After Gennifer Flowers, smooth may seem . . devious. Worse: After Gennifer Flowrs and last week's draft stories, it may be ard to sell "personal responsibility" with ny degree of credibility.

But Clinton is going to have to try. He is going to have to challenge audiences once more, and reconvince them that he is a plausible leader, a possible president. If he can do that, victory in New Hampshire—and perhaps the nomination—is his for the taking. If he can't, his candidacy and his party will be in deep, deep trouble. ∎

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CAMPAIGN STYLE

COOLLY GLAMOROUS: *The woman in Donna Karan's soft-sell ads finally makes it to the top.*

DONNA KARAN'S GENTLE SELL

FORGET BUSH AND CLINTON. EVERYONE knows a woman could make a great president—and now, it seems, Donna Karan has thrown her signature snug, black unitard into the ring. The Queen of Seventh Avenue's eight-page ad in spring fashion magazines follows a woman over the campaign trail—confetti cavalcade, flags, bodyguards in sunglasses, party headquarters strewn with leftover pizza, and the swearing-in. IN WOMEN WE TRUST, proclaims the last page.

The concept emerged full-blown from Karan's head. "This isn't hijacking patriotism, nor is it a 'real feminist' statement," Karan maintains, breaking off from furiously pedaling a stationary bike in a persistent battle with bulge. "It's simply a statement that when times are bad—and this country *is* in trouble—you turn to the motherer, the nurturer. I'm not trying to elevate women at the expense of men but to say that a woman *could* go for it. I'm more a female humanist, an equal-opportunist, than a feminist."

The clothes are shown in an offhand, muted way that suggests aesthetically organized disarray—as clothes have been displayed in all the Donna Karan Company's coolly glamorous and sensuous advertising over the past six years. The only sponsor identification is a logo on the last page. "I believe that if you don't highlight the merchandise, people will be curious and come see what it's about," says Peter Arnell, creative director of Arnell/Bickford Associates, who crafted the company's ambiguous and haunting ads.

ABA, the art, editorial, architecture, and advertising agency founded in 1981, has been linked to DKC since the design firm's formation. When she was a designer at Anne Klein, Karan was captivated by ABA's René Magritte–like posters and ads showing designers eulogizing Bergdorf Goodman. (Ads usually have stores touting designers.) In 1985, after she'd designed the Anne Klein II line and had branched out on her own, the designing woman—and Patti Cohen, her longtime aide, friend, and ad director—asked ABA to help fashion an image for her new company. Loquacious Arnell and his ponytailed partner, Ted Bickford—they'd hooked up years before as aides to the architect Michael Graves—offered more than 150 possible logos before Karan chose one.

The team urged that in shooting the Donna Karan New York ads, the photographer move the camera to produce a blur that would suggest the modern, on-the-go woman who'd represent both Karan herself and her target audience. Standing in for size 12, 43-year-old Karan would be her younger, more photogenic alter ego, size 8 Ford model Rosemary McGrotha. The backgrounds would be New York street scenes—takeoffs on Berenice Abbott's photographs of the city. They would have neither color nor models nor fashions but would be long on life-style and soft sell.

"We didn't want the scenes to be distinct, recognizable moments—say, fall '85—but, rather, lasting and blended, reflecting Donna's wardrobe goals," says Cohen. "Women don't want to change that m from season to season." Karan's clothes largely interchangeable—what she calls s en easy pieces—rather than outfits.

The first documentarylike ads show McGrotha relishing a massage; rushing a helicopter; juggling the *Times,* a busin call, and a baby in a limousine. More cent ones show her draped across an made bed amid stacks of magazines, pers, pearls, and a toddler meant represent Karan's husband's grandchil

For a benefit at Bergdorf Goodman June 1986, Karan—prodded by ABA—j tisoned the traditional runway fashi show and had mannequins wander throu an exhibit of photos from her ad campai There was also an ABA "concept video" far different from the runway videos th being shown in department stores— which Karan dispensed, in stream-of-co sciousness, her views on dressing, life, a motherhood. Plus a 36-page softcov book, "An American Woman Observe (which ABA had arranged that the Wo Bureau sponsor), showing Karan looking her city—presenting, almost subliminall her 1986 fall collection.

"Donna is aware of who she is," says A nell. "I hold up the mirror to that conce and reflect it back to her audience. I' more a reporter than an ad person." T first year ABA and DK teamed up, the budget was $500,000. Now it tops $10 mi lion, exclusive of all the licensees, which a required to use ABA.

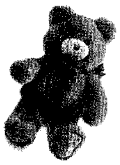
In 1987, to promote Hanes Hosiery—t company's first major licensee—ABA, i spired by Michelangelo's *Pietà* and ear sketches by Matisse, released a visuall provocative, seductive picture of "real, unadorned legs—"not some anatomicall perfect parts," sniffs Arnell. The gam were tucked into an eight-page gatefol that unfolded to life-size. On the bac were views of one of the legs, snapped b photographer Denis Piel, including a han against the thigh. Later, when others imi tated the look, ABA dressed the leg i socks, tights, and panty hose, the showed the model removing the hose.

Donna Karan also licenses patterns t Vogue Butterick, shoes to Pupi D'Angieri and eyewear to Lantis (a Bausch & Lom distributor). An unconventional soft-sel eyewear ad, shot from atop the Empir State Building, showed quarter-a-look tourist binoculars in the foreground and Karan designed eyeglasses atop the ledge. Anothe showed McGrotha in a helicopter wit the reflections of the city in the windshield. Come fall, Wacoal will become a li

Annie's first bedroom. Prep, plaster and paint $800.
Wallpaper $1200. Bassinet $250. Stuffed animals $662.

© 1992 Time Inc. Magazine Co.

Some see an empty room. Jay and Karen MacDonald see pink striped wallpaper, a white wicker bassinet and three or four dozen oversized stuffed animals.



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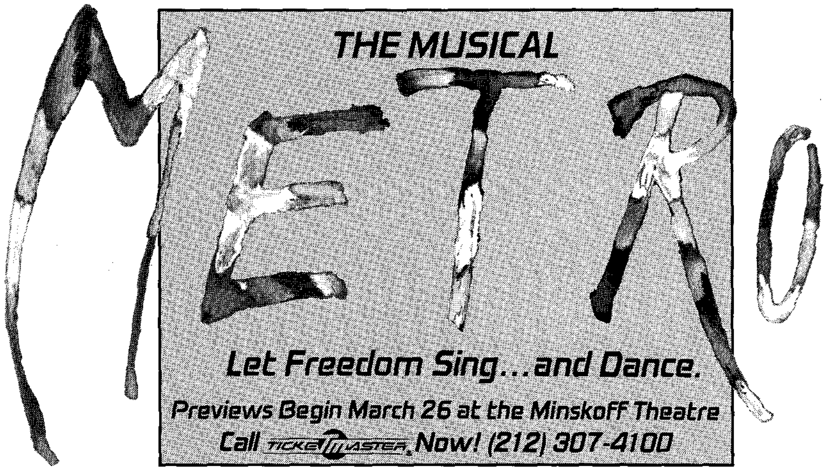

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censee of Donna Karan Intimates. F grance, watch, and home-furnishings censees may be in the offing. "If Don needs something in her life, we'll do it says Cohen. Last fall, the company intr duced a new division—a couture men wear line—and Karan says a children line is on the agenda.

In spring 1989, the company pioneer in offering a more casual, less expensi line, DKNY—denim jeans, khaki pant and less costly blazers and silk blouses. ' couldn't find jeans made for a woman body, or a more casual jacket, so I designe it," says Karan. "If Donna Karan Ne York is the caviar, then DKNY is th pizza," says Arnell, "a different side of th same sophisticated, moneyed, educate well-traveled woman." Piel jiggled th camera to create the slightly out-of-foc cityscapes that have been the campaign hallmark.

"When the company started, the woma in the ads was very much Donna herself– sophisticated, luxurious, time-pressed, an riding in the limousine looking out at th world," says Cohen. "When we came ou with DKNY we toyed with presenting younger woman, but decided to stick wit Rosemary, because DKNY expresses a dif ferent side of the same woman—the taxi riding, on-the-street side."

To launch her DKNY boutique in Saks i '89, Karan dabbled with TV. The spot combined big-band sounds with newsreel clip of old New York—its beautiful marquees Grand Central bathed in light, the Statue o Liberty reborn, the 59th Street bridge an skyline. "The point was to give the DKN line history, to imply she'd been here forev er," says Arnell. "Karan has tied her imag to the greatness of old New York."

The DKNY ads capture McGrotha in her jaunts around the city—going to a flea market, nipping into a Korean grocery store, cavorting in Central Park, playing Miss Liberty on the Staten Island Ferry. The DKNY logo appears discreetly, almost concealed in the 59th Street bridge, on the Grand Central Terminal clock, and on boat masts in the New York harbor. (The spots are radically different from the only commercial in which Karan ever appeared: for Dry Idea deodorant, with the tag line "Never let them see you sweat.")

As part of the outdoor marketing design, DKNY has painted its logo on walls, huge billboards, and telephone kiosks. This month, a 3,000-square-foot DKNY showroom will open at 240 West 40th Street.

Even in bleak times, DKC's clothes sell well. "And," says Stephen Ruzow, the company's president and chief operating officer, "the DKNY label sells out faster than any other American designer." In 1991, the company had gross sales of $219 million.

Clearly, Karan has made it in the fashion world. So what's next? "People are asking if I'm really running," she says, laughing. ■

STRIKE IT RICH

ON THE CEO PAY PATROL

HEN IT COMES TO INTERESTING READING, areholder proxy statements don't leap adily to mind. Yet when this year's crop proxy solicitations starts turning up in ailboxes in a few weeks, investors will most certainly be ripping them open and evouring what's inside.

Reason? Proxy statements contain information on what companies pay their op executives, and thanks to George ush's ill-advised trade mission to Japan st month, the subject of executive compensation has abruptly become a front-urner item in iis election year.

NEW YORK'S CORPORATE FAT CATS

Company	Top Man	1990 Salary	Options, Performance Grants, Restricted Stock in 1990	Total (Includes miscellaneous items)
Time Warner Inc.	Steve Ross	$3,263,000	$74,900,000	$78,163,000
U.S. Surgical	Leon Hirsch	$1,500,000	$13,480,000	$14,970,000
ITT	Rand Araskog	$3,890,000	$7,410,000	$11,460,000
Forest Labs	Howard Solomon	$400,000	$8,400,000	$8,800,000
RJR Nabisco	Louis Gerstner Jr.	$2,880,000	$5,640,000	$8,590,000
Great Atlantic & Pacific Tea Co.	James Wood	$3,620,000	$4,790,000	$8,410,000
Chris-Craft Industries	Herbert Siegel	$8,350,000	0	$8,350,000
Toys "R" Us	Charles Lazarus	$5,370,000	$2,870,000	$8,250,000
IBM	John Akers	$2,030,000	$5,370,000	$7,400,000
Philip Morris	Hamish Maxwell	$2,410,000	$4,600,000	$7,010,000

SOURCE: UNITED SHAREHOLDERS ASSOCIATION

For seven of the New York area's ten highest-paid chief executives in 1990, salary accounted for only a small part of total compensation.

The trip itself as billed by the /hite House as ı effort to bring own Japanese nport barriers, ut it quickly roused sneering ress coverage of ie sky-high salries being paid the corporate hieftains who ccompanied the resident. Typical of the quesons that soon vere being aised: Why hould Lee Iaocca, chairman of troubled Chrysler Cororation, have been paid a 1990 salary of 4.5 million while the head of Honda Moors reportedly got less than $400,000 for unning a car company that year after year eeps eating Detroit's lunch?

Questions like these have inevitably aught the eye of politicians. Even Vice-President Dan Quayle has gotten into the ct, railing against what he calls "exorbiant salaries paid to corporate executives inrelated to productivity." With the New Hampshire primary entering its final days, Paul Tsongas has proclaimed executive pay "out of control," while Senate Democrat Tom Harkin of Iowa says he plans to ntroduce legislation on the subject in the coming weeks.

In fact, two competing pieces of legislaion are already in the pipeline. On the House side, a rather poorly thought-out and simplistic bill by Democrat Martin Sabo of Minnesota would set an arbitrary ceiling on how much money chief executives should be paid; any portion of an executive's salary that is more than 25 times the salary of the lowest-paid full-time employee in the company would not be deductible by the company as a business expense.

Why 25 times? Sabo explains that he used the current minimum wage as a starting point and found that a 25-times increase would result in a salary of roughly $200,000. "That's what the president of the United States gets," says Sabo. "Why should some corporate executive get more?"

On the Senate side, a much more sophisticated bill by Democrat Carl Levin of Michigan would force fuller disclosure in proxy statements about what a chief executive's compensation package actually is.

The Levin bill would also give stockholders more control over the process of setting chief-executive pay in the first place. Generally speaking, most companies set such pay by using so-called compensation committees composed of outside directors. But since the chief executives control which particular outside directors get voted onto the board in the first place, the arrangement amounts to a rigged system. The Levin bill would change this by allowing shareholders to nominate competing slates of outside directors to run against management-nominated boards in annual meetings.

Perhaps most important of all, Levin's bill also zeroes in on the excessive use of stock options—which Levin calls "stealth compensation." In such arrangements, executives are offered the right to acquire shares at certain specified prices at some point in the future. The deals are often highly lucrative to the executive, as for example in the case of Leon Hirsch, chairman of U.S. Surgical Company, who in 1990 got a salary of $1.5 million but stock options worth $13 million.

In hearings on the subject two weeks ago, Levin noted that in 1990, the average American chief executive drew $770,000 in profits from stock options, a nearly fourfold increase since 1984. Why the upsurge? As a result of current accounting rules, when a company grants an options package to an executive, it gets to deduct the value of that package as a business expense for tax purposes. But accounting rules don't require the company also to deduct the cost from corporate earnings.

The arrangement not only gives the company the appearance of greater earnings than it deserves but simultaneously dilutes the stock of existing shareholders. This is not unlike the way John Lindsay ran the city of New York—using the city's capital budget (analogous to the balance sheet of a company) as a source of financing for what should really have been an operating expense (the salary cost of the chief executive).

In the past year, Washington, D.C.–based United Shareholders Association, a stockholders'-rights group, has had success in forcing ITT and UAL to reform and disclose more fully the details of their executive-pay packages—both of which featured millions in stock options to the men at the top. But the group's president, Ralph Whitworth, who strongly supports Levin's bill, says case-by-case rollbacks aren't enough. In Whitworth's view, the fundamental problem boils down to back-scratching corporate governance. "There's simply no accountability in the system," he says. "The chief executive gets to recommend what he should receive as a salary, then he gets to choose the outside directors who form the compensation committee of the board that ratifies his recommendation."

There is no denying that executive salaries clearly seem excessive—though in some cases the situation is not what it might first appear to be. Take Time Warner Inc., for example.

In 1990, the company's co–chief executive, Steve Ross, took home $3.2 million in salary, which seems plenty high in its own right. But he also pocketed some $74.9 million in bonuses, largely as a result of merging his company, Warner Communications, with Time Inc. in 1989.

As the man who built Warner Communications from a funeral parlor and parking-lot firm into the world's most important entertainment conglomerate, Ross obviously deserved to be rewarded from the merger. But the merger that rewarded him has done little for anyone else. Earnings at the combined company have collapsed, layoffs have multiplied, and Time Warner's stock now sells for little more than half its 1989 high. On the evidence, it is therefore fair to ask whether the merger was really viewed by Ross as a way to benefit his employees and shareholders or simply as a way to enrich himself.

Similarly, consider Reliance Group Holdings, the troubled insurance company headed by financier Saul Steinberg. As majority shareholder of the company, Steinberg deserves to profit proportionately from Reliance's earnings, and he's done just that, paying himself and his family a total of $60 million in dividends since 1987.

On the other hand, such payouts have hardly helped buoy Reliance's stock, which has collapsed from a high of $11.50 in 1987 to less than $5 now. That's been painful enough for the company's 1,235 outside shareholders, but to make matters worse, in 1990 Steinberg paid himself $6.3 million in salary—this during a year when Reliance itself lost $2.05 a share.

The generosity of the compensation deal for IBM chairman John Akers seems even less justified. During Akers's seven years as chairman, IBM has seen its profit margins erode, its earnings stagnate, and its stock slump from a high of $176 in the autumn of 1987 to just over $91 today. Yet in 1990, the latest year for which figures are available, Akers took home a salary of $2.03 million, plus $5.37 million more in stock options and other perks.

Obviously, no chief executive should be saddled with a compensation package that rises and falls in tandem with the company's day-to-day fortunes. But the economy is in recession and millions are unemployed, so the present arrangement simply breeds cynicism all around. By calling for fuller disclosure and more shareholder control, Levin's bill amounts to a breath of fresh air for the entire process—and that in the end will benefit everyone involved. ■

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Fun City/David Blum

WILD THINGIES

RECENTLY RETURNED FROM A WEEKEND REPORTING TRIP TO THE ighly underrated Illinois metropolis Champaign-Urbana, where I covered the First Annual *thirtysomething* Convention at he Beowulf Towers. It was really—you should pardon the exression—something.

It was great to see those familiar faces. For this kickoff conention, the sponsors managed to draw nearly all the big stars. Mel was there, and Kenny, and Polly, and of course "Bucky" Busfield. (That's what his friends called him as a kid. I didn't now that before.) Melanie couldn't come—I wondered whethr that was because she's still mad at Kenny about something. Patty couldn't make it, either—I hope she's shooting another hriller movie for cable—but Pete Horton was there and Miles too. I know he has another name in real ife, but don't you always just think of him as creepy old Miles Drentell?

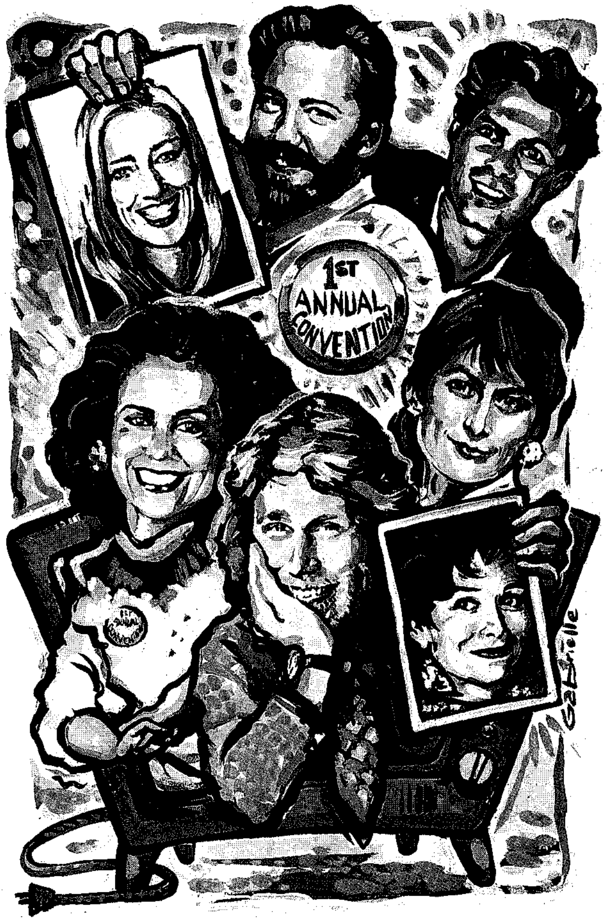
Several hundred fans of the seies showed up, paying $500 apiece o spend a Saturday reliving all hose great moments with their riends from Tuesday nights at ten. There's still a huge following for he canceled ABC series, you know, and while they're waiting eagerly for Lifetime Cable to start the reruns, they plan to travel around he country with the stars and go to as many of these conventions as hey can. These fans, who call hemselves "thingies," are still writing letters to ABC network executives demanding that the series be put back on. It doesn't seem very likely, but remember when they saved *Designing Women?* Great things like that can happen if you fight hard enough.

Anyway, the day began with a really fun breakfast. Marshall Herskovitz told some great stories about how he and Ed Zwick came up with the characters for the show, and then he showed some clips from his new movie, *Jack the Bear.* Several thingies wanted to know why Marshall cast Danny DeVito in the movie instead of Kenny Olin, and he said it was because the studio couldn't afford Kenny's hair-gel budget. Everybody laughed. Then somebody asked whether Marshall's name came first on the credits because of alphabetical order or because he did more. Marshall smiled enigmatically and said he had to catch a noon flight to the Coast.

After breakfast, everybody filed into an auditorium to watch highlights of the show. Polly narrated. She was wearing a pair of torn jeans, but after several requests from some ardent thingies in the audience, she agreed to take them off and spend the rest of the day in a long white T-shirt. Just like old times!

Polly told us some funny stories from the set, which I can't repeat because I signed an oath of secrecy, but let me put it this way: "Kitteny" Brittany Weston and her onscreen brother, Ethan—the thinking man's Macaulay Culkin, thingies like to call him—didn't learn how to tie Marshall's sneakers together by reading *Highlights.*

The whole weekend wasn't just fluff and gossip. Some of the most stimulating moments came during the heated Saturday luncheon debate on "The Total Woman: Hit or Myth?," when Mel Harris told Susan Faludi to go fly a kite. I also got a kick out of the big auction on Saturday night, when I bid $50 and won a rare, signed first edition of Nancy Weston's children's book. I was surprised at how good it was, considering all the stuff she was going through with Elliot at the time.



A hunger for middle-class angst?

In keeping with the show's spirit, two hours were set aside in the afternoon for people to drop by one another's hotel rooms unexpectedly and have a nice, deep conversation. Two thingies came by my room, and we ended up talking for hours. I could tell they were mad at me, but—you know how it is—they kept saying everything was all right, and it wasn't until just before they left that they said how angry they were at me. I said I was sorry, and we all went down to the lobby.

Mel cooked dinner for all of us, and everybody brought a bottle of wine and played with Janey and Leo for a while. It was really fun, except that Kenny seemed a little distracted, or moody, or something. I don't know. Maybe he still hasn't finished dealing with Pete's car accident. If he keeps this up, people aren't going to keep going to these conventions. Get over it, Ken!

After dinner, we all dressed up in period costumes and played a great game called "Dream Sequence." I got to be Elliot during the Renaissance. Have you ever tried putting on an unconstructed doublet? It wasn't easy, but at least I didn't have to be Mel Harris, who was the Mona Lisa. The best part was when we got to pretend to leave and then watch Mel and Kenny go to their bedroom and talk about how stupid everyone was at dinner. They didn't actually get into bed, though, because of Patty. (In case you've been on Mars for the past five years, Patty and *Kenny* are married, *not* Patty and Timmy, and Mel used to be married to Gerald Ford's photographer, *not* Kenny, and now she's married to somebody else.)

The next morning, we all got together to hear about the future. Polly says everything's really jake with her bandleader boyfriend from *Arsenio.* Pete Horton's got a conducting gig, and of course he and Michelle talk all the time about every little thing. Kenny's directing TV movies. Tim Busfield's agents told him to grow back the beard, but Bucky says he's rediscovering his chin. And Ed Zwick is working on a twelve-hour silent film on the Serbo-Croatian war for TriStar. ■

Illustration by Gabrielle.

FAST TRACK

EDITED BY CHRIS SMIT

BRIEF LIVES

Crazy for Him

THERE, AMID ALL THE wild-West hokum, the superbly appointed chorus girls, and oodles of Gershwin, is Harry Groener. But the wily song-and-dance man knows how not to get lost in the shuffle, whether it means tapping atop a Model T or scaling a theater marquee to croon in the moonlight.

Crazy for You, opening February 19 at the Shubert Theatre, is a bubbly Depression musical, based—remotely—on the Gershwins' *Girl Crazy*. For Groener, 40, the show was a godsend, rescuing him from both Hollywood and the unemployment line: Ralph, the flaky character he played on the sitcom *Dear John,* had just been axed after three seasons. "It wasn't," Groener admits, "a very nice situation."

But along came Bobby Child, a perfect role for the veteran Groener. Stagestruck Bobby has a fiancée and a mother, both of whom wish to dash his show-biz hopes. The mother, a banker, dispatches him to Deadrock, Nevada, to foreclose on an old vaudeville theater. But Bobby swoons over Polly Baker (Jodi Benson), whose father owns the theater; soon Bobby is calling in his chorus-girl pals from New York to partner up with the local cowboys, mount a show, and save the day. "It's the kind of show," Groener says, "where you just come in and have a good time and forget about what's going on."

Who could ask for anything more? Harry Groener and chorines

Groener first visited Broadway in 1979 as *Oklahoma!*'s Will Parker, for which he was a Tony nominee; then came Munkustrap in *Cats,* and another nomination. His last Broadway fling, though, was a downer. During the brief run of the murder mystery *Sleight of Hand,* Groener managed to slash co-star Celia Peck's neck with a broadsword.

The only danger in *Crazy for You* is in the execution of dance routine after spirited dance routine—and for that, Groener is well prepared. He was onstage by fourteen, first as a ballet dancer, then in musicals and plays. His parents had both had musical leanings, but his father, upon moving the family to San Francisco from Germany, took a mailroom job, kept it, and deserted his dreams. "I never once heard my father sit down by himself and play for pleasure, and he was a wonderful classical pianist," Groener says. "He more or less gave up, and I'm sad about that."

Groener *fils,* though, never gave up. And now he's singing and dancing—and kissing the leading lady—again. Nice work if you can get it.

STEPHEN J. DUBNER

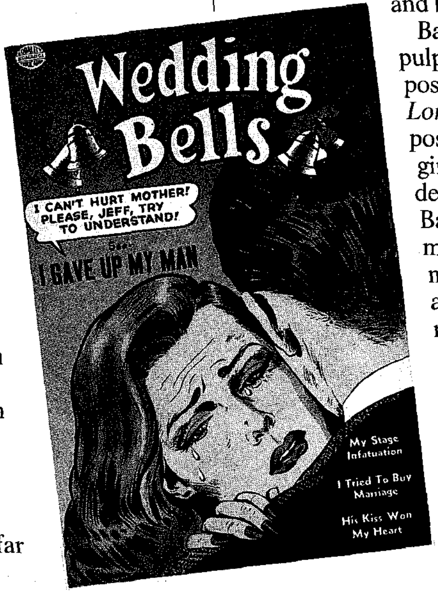
KITSCH WATCH

I WAS A TEENAGE LOVE SLAVE!

LOVE? WELL, MISTER, THAT'S JUST A FOUR-letter word for heartache. Trouble. Debauchery. And maybe some great kissing.

Seems it's always been that way. Just look at the overheated anguish in *Boy Loves Girl, Girl Loves Boy* (Pantheon; $9), a collection of comic-book covers from the forties and fifties reproduced on postcards: "Nikki warned me that she would teach me a brand of love I had never known before—but she didn't warn me she had no heart! No soul!" "Suddenly she was in my arms . . . a smoldering ember of burning passion."

And you thought the nineties were trashy. "Madonna tries to see how far she can push bad taste," says Michael Barson, the creator of *Boy Loves Girl.* "But she's not doing anything that hasn't been done before—and better."


Wedding Bells
I CAN'T HURT MOTHER! PLEASE, JEFF, TRY TO UNDERSTAND!
I GAVE UP MY MAN
My Stage Infatuation
I Tried To Buy Marriage
His Kiss Won My Heart

Barson, 40, is an expert on pulp culture: His first funny postcard book was *Lost, Lonely, and Vicious,* movie posters bursting with bad girls and the juvenile delinquents who loved them. Barson, who's happily married, says he's still mystified by *l'amour,* even after leafing through 500 romance comics to find the 23 for *Boy Loves Girl.* What *did* all the hot tears, heaving bosoms, and cheap promises teach him? "America's one of the weirdest places in the history of the world," he says. C.S.

Photograph by Joan Marcus.

DOING GOOD

Miracle on 87th Street

IT WAS ABOUT A YEAR AGO that a financial adviser, a real-estate broker, a television executive, a ecorator, and a professional ınd-raiser met in a coffee ıop on East 86th Street. They /eren't there for the eggs. 'hey were there, across the treet from the Ronald IcDonald House, for ıspiration.

Led by Nancy Sweetser (the roker), the five were planning Airacle House—a place nodeled on the Ronald IcDonald concept—where amilies of AIDS patients ould stay for practically ıothing when they visited rom out of town. Most of the pieces fell quickly into place. The volunteers poured in. So did start-up money; by the end of August, the planners had $12,000. Space was tougher. When a deal to buy a brownstone fell through, the group thought smaller, thought apartment. They even thought rental. But landlords were reluctant. They didn't want transients, and they didn't like the word "AIDS."

Finally, last fall, Miracle House moved into a studio apartment on West 87th Street. They've had about 40 guests, including Yvette Welch, who came from California. Her brother was suffering from AIDS, and trips to see him had run a prohibitive $2,500 each. A family Thanksgiving seemed out of the question until she heard of Miracle House, which asks for a contribution of $25 per night. "What a relief not to have to think about finding a cheap hotel and eating out," Welch says. "I wrote the people at Miracle House a letter. In every paragraph I said, 'Thank you.' "

In January, Miracle House rented a second West Side site, a two-bedroom flat. Still, Sweetser has bigger plans. Like buying the current home of the Ronald McDonald House, with its 26 bedrooms, when the group moves to a new location. "The market's still soft, and they're going to want several million dollars," Sweetser says. "We ought to be able to make a deal."

JEAN SHERMAN CHATZKY

NIGHTCRAWLER

A JAZZY ROOM OF HER OWN

WEARING A LONG PURPLE dress, singer Deanna Kirk stands behind a microphone waiting ɔatiently for the music. Her ɔianist hasn't begun playing—ıe's trying to get the dozen or so people sitting in the audience to pay attention so he can introduce her. "Stop it," Kirk finally snaps at him. "Let's get *on* with it."

Deanna Kirk at her East Village restaurant.

She belts out the first song, "Almost Blue," with a style and assurance not found in a typical hotel piano bar. Perhaps it's because it isn't a piano bar; it's Kirk's cozy restaurant, and now, after months of scattering her talent all over the city for $50 a night, she can sing whenever the mood hits.

"I had a vision of playing Edith Piaf records at four in the afternoon, with people walking in and sunlight streaming through the glass," says Kirk, 26. "I wanted people to be able to have somewhere to go where they could relax and reminisce."

Kirk's vision has transported the forties to the nineties. Old wooden tables in Deanna's (130 East 7th Street) are packed into a snug space that magically becomes crowded and smoky the moment a new set starts. Jazz musicians perform nightly in a small corner of the room. Slender lamps with elegant shades decorate mantels; four wrought-iron-and-glass doors, which Kirk obtained from the Landmark Preservation Commission, add the final nostalgic touch. Too odd to be eminently hip, the setting is like something out of *The Lost Weekend*—at once strange and special.

"I've always felt this attachment to the old, mainly toward the forties," Kirk says. "People who experienced World War II are dying now, and all the great original jazz players are in their last years. I don't want that era to be lost."

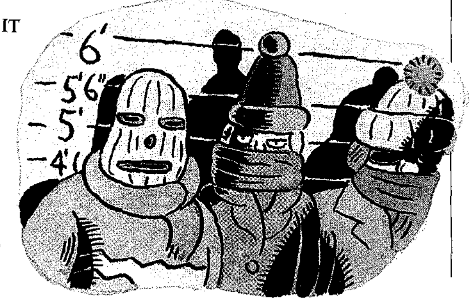
Deanna's serves breakfast, lunch, and dinner, but problems with the community board have delayed its liquor license. Customers can bring their own drinks, and there's no cover charge.

"Okay, I know this sounds corny," Kirk says with a blush. "But when I see someone smiling and listening to the music and see the pure *joy* they're experiencing for a single minute, it's worth it. To have that split second of ecstasy or joy because of music, and to know that I've created this place—*I* have that."

GIA KOURLAS

OVERHEARD

THE WIND-CHILL MADE IT feel like five degrees outside. A woman watched people bundle up in thick hats, masks, scarves, and jackets. "I love this weather," she said. "Everyone looks like a mugger."



Photograph by Frank Micelotta. Illustrations: top, John Pirman; bottom, Marc Rosenthal.

THE SPORTING LIFE

When the Saints Come Smashing In

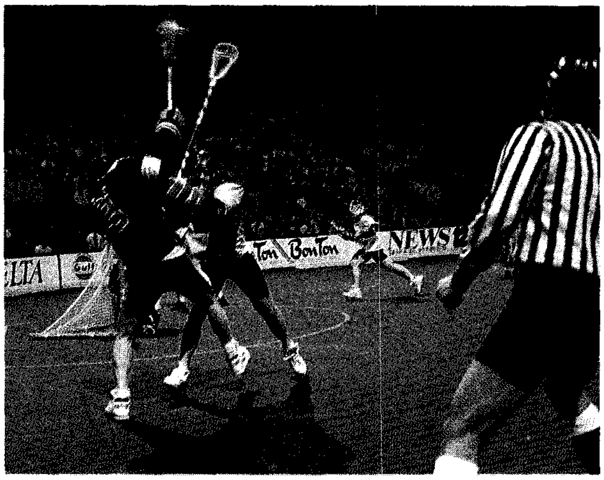
A SHRIEKING SIREN MEANS A goal; an onslaught of Scorpions power chords over the public-address system means the home team has the ball; and a gruesome, stick-jabbing fistfight means most of the crowd is going to go home happy.

It's just another night of professional indoor lacrosse, in this case courtesy of the New York Saints. The Saints are scrappy and they're winners, but even their consistently full houses—more than 11,000 screaming fans came to the season opener at the Nassau Coliseum on an achingly cold Saturday night in January—have failed to convince the media that they're anything more than a sideshow, somewhere between *American Gladiators* and the NHL.

It's a problem for the low-budget Major Indoor Lacrosse League, but a temporary one, according to spin-happy league founders Russ Cline and Chris Fritz. The two Kansas City businessmen launched the MILL in 1984 and still own all seven teams.

"We don't get daily coverage, but we're promoting aggressively," Fritz says. "We're looking to expand to the Pacific. We're looking for a sport for the nineties."

The game itself is claustrophobic, a fists-and-elbows combination of sport and spectacle that's as close in spirit to ice hockey as to the outdoor sport used as war training by Iroquois tribesmen. Most players (and many fans) are twentyish preppies who double as Shearson salesmen and computer-software dealers. The league is full of former college all-stars who grew up in lacrosse factories like Long Island or Baltimore and now make $125 to $350 per game.



Lax attack: A New York Saint crunches a Detroit Turbo.

The Saints, in their sixth season, wear garish blue-and-orange Lycra shorts, shoulder pads, and sneakers, and sprint up and down the field, a hockey rink covered with AstroTurf. Players crush opponents into the boards with jarring blindside body checks and do their best to plant them in the turf.

"People like the violence,' admits Bob Cummings, a Cornell-educated forward fo the Saints. "It's much roughe than the college game. It can be really brutal out there."

But despite the strong-arm defensive tactics the MILL is a high-scoring league. Working against a 30-second shot clock, pros often run up scores of, say, 20–18, up to twice as high as those of their collegiate counterparts.

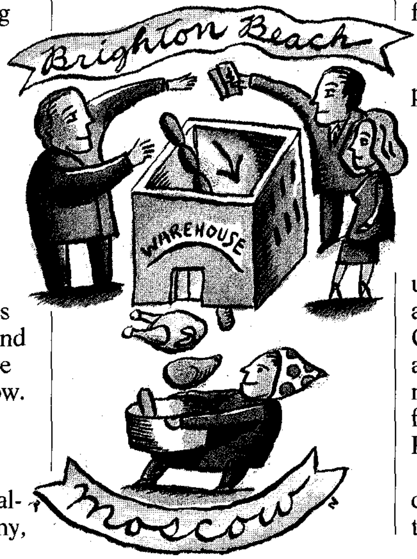
So far, the action has paid off at the box office. But for the players, who practice two nights a week during their eight-game season, the business talk can wait until Monday. "If it weren't for the league," says Saint Rob Codignotto, "we'd be paying to play."

ALEX WILLIAMS

FREE ENTERPRISE

THE SAUSAGE IS IN THE MAIL

LAST MONTH, RUSSIAN president Boris Yeltsin demanded that the manager of a sausage factory be fired for swindling hungry shoppers. Now one New York businessman has figured out a way for Americans to help Russian consumers avoid the corruption and quadrupling food prices in the new Commonwealth of Independent States: mail-order meals. One call to headquarters in White Plains and your Russian relatives and friends can skip an expensive wait on a long line in Moscow.



Simon Chilewich, 72, started the program in January. Chilewich, the president of an international-commodity-trading company, rented a warehouse in Moscow and stocked it with chicken from Arkansas and meat from the Midwest, then began advertising with New York's Russian-language newspapers and radio stations. Customers call a toll-free number (800-950-7447) and order "Friendship Parcels" of either eleven pounds of chicken for $20 or eleven pounds of salami, frankfurters, and pork sausage for $30. The warehouse in Moscow notifies recipients when their food is ready to be picked up, usually about ten days after the order is placed. Chilewich will soon add dairy and baby-food parcels to the menu, and he expects to rent freezer space in Kiev and St. Petersburg.

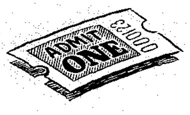
Although most of the 1,500 or so orders have come from the New York area, Chilewich expects word to spread through Russian-immigrant communities from Chicago to Los Angeles. He's able to provide what he calls "good value" because he buys at wholesale prices. "This is not a philanthropic effort," Chilewich says.

But profit isn't the only motive for this businessman, whose parents were Russian. Chilewich says he's received "lots of emotional letters," like one from a Russian immigrant in Kansas City: "Being impressed with generosity of the President of the company I wish him and his family happy and joyful life as well as success in his activities. Let him live up to 120 years without being old."

ROBIN RAISFELD

Photograph by Charlie Samuels. Illustration by Robert Neubecker.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Robert de Michiell

TELEVISION

***Dance in America:* Bill T. Jones and partner Arnie Zane, who died of AIDS four years ago, founded one of the best dance companies in America. Jones narrates this documentary, which centers on *Last Supper at Uncle Tom's Cabin/The Promised Land*—a controversial work about racism, sexism, and AIDS. (Channel 13; February 12; 10 P.M.)**

THEATER

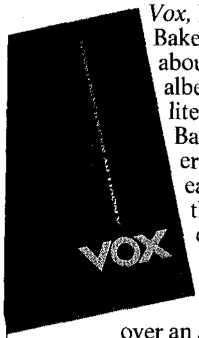
Private Lives: Direct from London—okay, there were eleven other stops along the way, like Dallas and Miami—comes Joan Collins in Noël Coward's piece of high camp. Can she carry it off? Now in previews at the Broadhurst.

E.J. Camp/Outline

BOOKS

The Letters of Evelyn Waugh and Diana Cooper, edited by Artemis Cooper: The writer and the aristocrat had a 30-year correspondence, and the results are sly, witty, biting, bitchy, and great fun. (Ticknor & Fields; $27.50.)

Vox, Nicholson Baker: This is all about hot talk, albeit in a most literary vein. Baker's slender erotic novel eavesdrops on the late-night conversation between a man and a woman over an adult party line. (Random House; $15.)



MOVIES

Hear My Song: A young theater impresario books a singer he thinks is the legendary Irish tenor Josef Locke, who's been living in England for the past 25 years, dodging tax problems. But then the real Josef Locke shows up. "After a rocky beginning," says David Denby, "this new and extremely vulnerable comedy from Ireland reaches a level of deeply gratifying charm."

Tim Collins

VIDEO

***Regarding Henry* ($92.95): The first of a spate of yuppie-redemption movies. Harrison Ford plays a high-powered lawyer who, after a near-fatal gunshot wound, turns into a pudding of nicey-nice. Annette Bening—pre-Beatty and -baby—plays his devoted, loving wife.**

SCENES

The Westminster Kennel Club Dog Show: This year, two new breeds are being seen for the first time—the Chinese crested and the petit basset griffon vendeen. The show starts at 8:30 A.M. on Monday, and the final judging is Tuesday night. At Madison Square Garden.

Robert Pearcy/Animals, Animals

RECORDINGS

I'll Take Romance, Susannah McCorkle (Concord Jazz): Her specialty is lush reinterpretations of romantic tunes like "Taking a Chance on Love," "Lover Man," and, of course, the title song.

TASTINGS

BY ALEXIS BESPALOFF

The Hogue Cellars, in Washington's Yakima Valley, has a trio of stylish wines on the market. Try the crisp, lively 1990 Fumé Blanc ($9), the balanced, easy-to-drink 1988 Cabernet Sauvignon ($13), and the supple 1989 Merlot ($14).

MUSIC

Opera lovers, unite. This is a week to remember: Pavarotti does Pagliacci in concert with the Philadelphia Orchestra at Carnegie Hall on February 11; for those who dote on Eva Marton, the diva sings an ambitious program of Puccini, Wagner, Strauss, Verdi, and Boito on February 16 at Avery Fisher Hall. Coming up for the Rossini bicentennial, the Metropolitan revives its production of *The Barber of Seville* with a grand cast—Samuel Ramey, Thomas Hampson, and Frederica von Stade—on February 12.

ASK GAEL

Where can I find romance? Chefs are knocking themselves out for Valentine's Day, invoking Adam and Eve at L'Omnibus ($70 for two with cabaret), the *Kama Sutra* and Aphrodite at the Hudson River Club ($100, with dazzling river views), and serving heart-shaped pizza ($25 at the Trattoria in the Pan Am Building). The best things in life are still free, but the aphrodisiacal spark needn't be too expensive.

NIGHTLIFE

You must remember him: Taking over the elegant room where Bobby Short sings songs like "Sand in My Shoes," José Feliciano of "Come on, Baby, Light My Fire" fame settles into the Cafe Carlyle—of all places—for two weeks, beginning February 18.

FASHION

Here's kids' fashion with heart—and art. Keith Haring designed these shirts, and the Children's Museum is selling them for $12 (children) and $20 (adults). At 75 Prince Street.

Peter Ardito

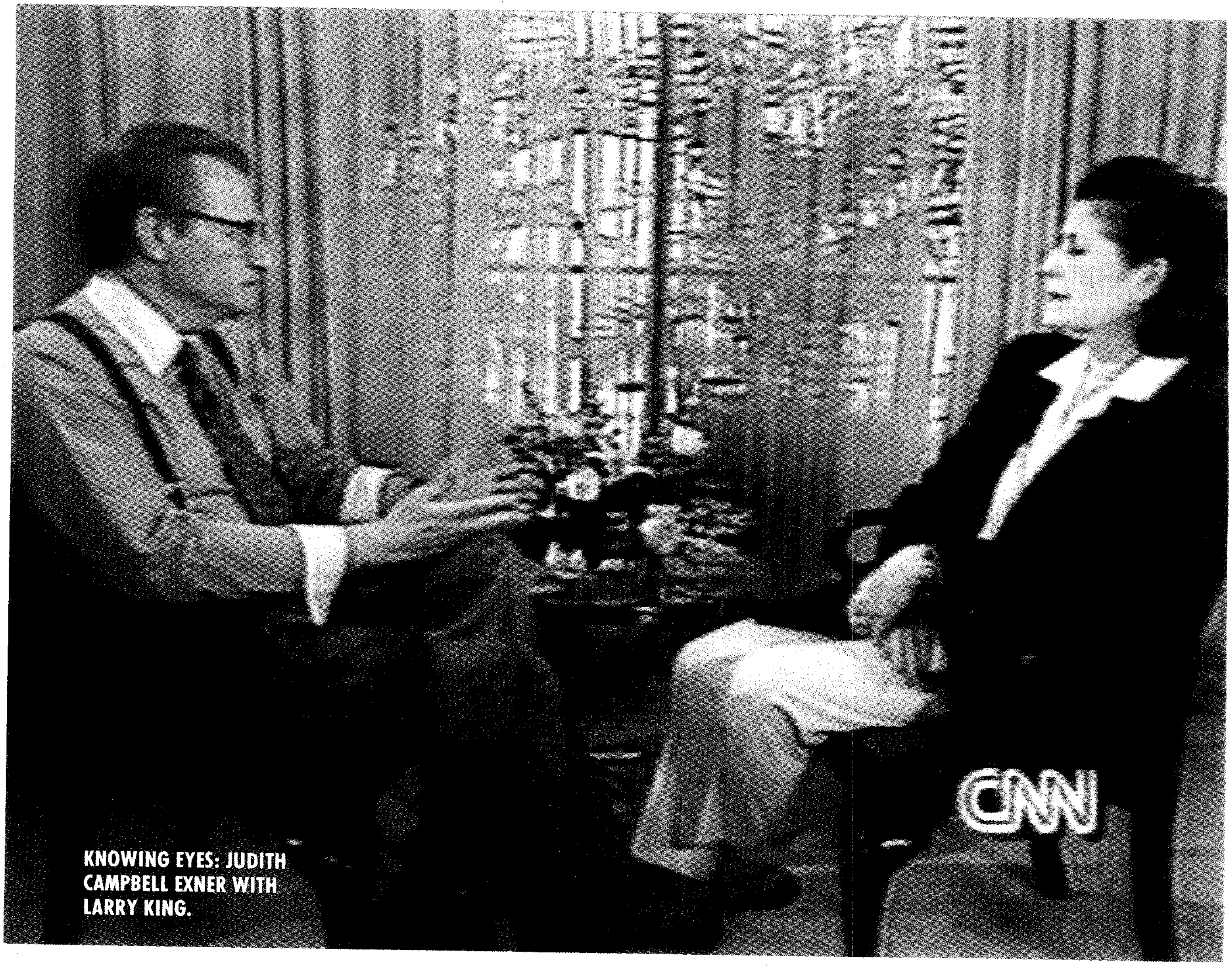
ART

"The Paley Collection": This amazing group of paintings and sculpture was assembled in private, far from the public eye, and "was obviously done for love rather than as any sort of public welfare," says Kay Larson. The collection is an intimate one, particularly rich in works by Cézanne, Matisse, and Picasso. At the Museum of Modern Art through April 7.

NEW YORK

★ ★ BY EDWIN DIAMOND ★ ★

CRASH



KNOWING EYES: JUDITH CAMPBELL EXNER WITH LARRY KING.

COURSE

CAMPAIGN JOURNALISM 101

A GHOSTLY IMAGE OF THE 1960s materialized on TV screens last week. Judith Campbell Exner is 58 now, matronly in slacks, blazer, and blouse. Her cancer had progressed, she told interviewer Larry King, and so she was on borrowed ie. A viewer could still imagine beneath quiet, resigned demeanor the knowing s and pouty good looks—the face and ure that attracted the eye of a youthful sidential candidate named John F. nnedy one night in Las Ve- s 32 years ago.

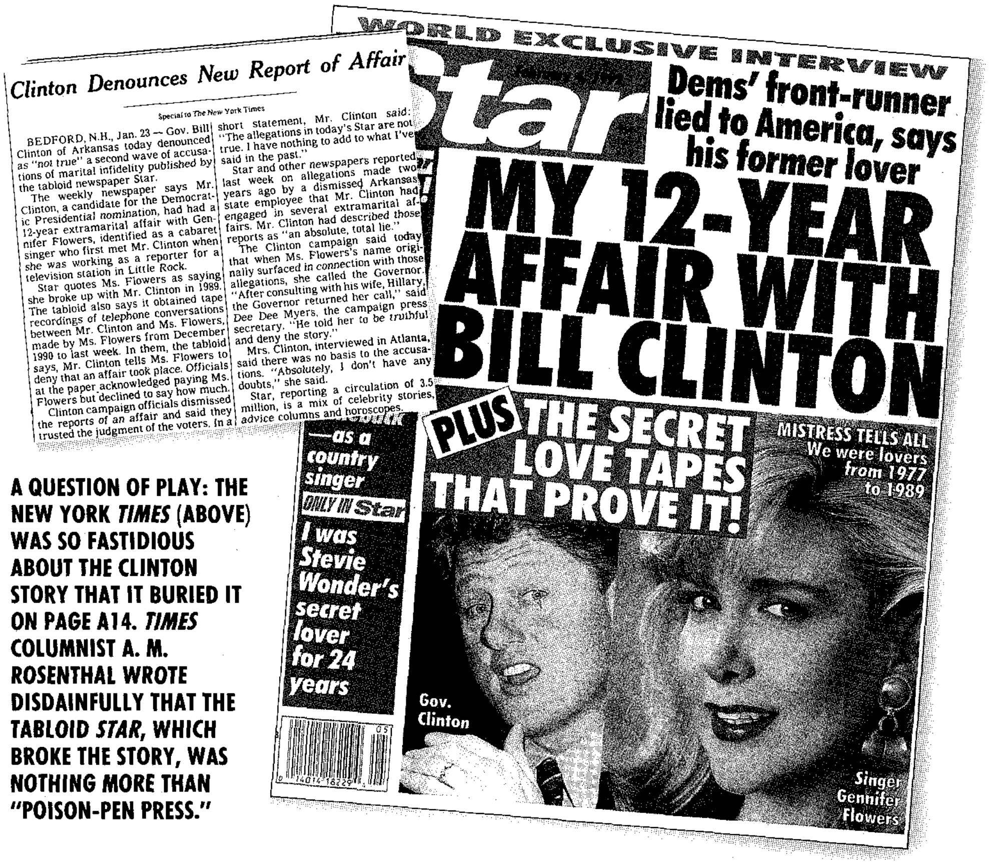
Exner had told her pulp-novel ry before—Mafia moll and stress of the president of the ited States, courier of cash in- ded to buy the 1960 West rginia primary for Kennedy, -between for a White House an to use the Chicago mob to minate Fidel Castro. It had all me out first in 1975. Yet her pearance on King's CNN ow couldn't have been more nely. Exner offered the best re- y yet to the latest round of eating about the role of the ess in covering the private es of public officials. Gennifer owers is no Judith Exner, and ll Clinton may not be a Jack ennedy, but the Washington ess dozed through Judy and ck, missing three years of one calls, around-the-clock 3I stakeouts, coast-to-coast liai- ns, and an organized-crime nnection.

Eight presidential campaigns ter, the sex lives of presidential ndidates are a more open field inquiry, but the press is thor- ghly confused, and at times both con- sed *and* sanctimonious, about its role in ch matters. Currently the media are rowning in a sea of self-recriminations out their coverage of Clinton and Flow- rs. Clinton at least had a plan to put *his* x scandal behind him: Go on *60 Min- tes,* with partner-wife Hillary standing y her man (an upscale, feminist Tammy Vynette, actually); narrowly acknowl- dge an imperfect marriage (read, "past dulteries"); let the handlers talk up the linton positives (enthusiastic crowds, uccessful fund-raisers, many endorse- ents, a likely first-place finish in New Iampshire). The reporters and writers overing the campaign, by contrast, were livided, dithering, and racked by doubts. After two weeks of reading and listening o the onanistic coverage of the coverage, he public could be pardoned for believing hat the journalism itself had become "the ssue," rather than who's lying about what happened to whom for how long.

The hypocrisy of it all was as obvious as he roots of Gennifer Flowers's hair. If Anita Hill's stories about Clarence Thomas were judged relevant to his nomination for the U.S. Supreme Court, then why shouldn't Flowers's claims about Clinton be aired, as well? Aside from Flowers's down-market image—she apparently didn't, as claimed, take those 50 hours of credits at Arkansas U., much less graduate from Yale—the major rap against her was that she accepted perhaps $100,000 or more from the *Star* for her tale.

"Pornographers" are trying to "hijack democracy," Boston *Globe* columnist Thomas Oliphant complained, in an outburst typical of the tone of the commentary. Fortunately, the same day Oliphant was hyperventilating, a *Globe* editorial offered a cooler take on the supposed sins of checkbook journalism. "If Flowers had been paid $100,000 to write her memoirs for Simon & Schuster," the editorial noted, "and if those memoirs included an assertion that she had an affair with Clinton, no newspaper would have worried that money was involved when deciding whether to report her story."

The editorial was one of the few points of light in the black comedy of Clinton and the media. The question remains "Are the assertions true?" not "Did she get paid?" and not "Does the provenance of this tale pass a good-taste test?" The old McCarthy-era complaint about the press was that the denials were never allowed to catch up to the allegations. This time, Democratic media consultant Mandy Grunwald was permitted to dismiss Flowers's story during an appearance on *Nightline,* ABC's in-depth news show—well before *World News Tonight,* ABC's hard-news show, had reported one sentence about the story. As Sidney Blumenthal announced in *The New Republic,* the backlash preceded the frontlash—a first in the new era of postmodern campaigning. Even for a postmodern campaign, the velocity of the Clinton story was stunning. Consider that he went, in mediaworld, from unknown to front-runner to de-Flowered goods to "tested" survivor all in a matter of weeks . . . and before a single ballot was cast.



Clinton Denounces New Report of Affair

Special to The New York Times

BEDFORD, N.H., Jan. 23 — Gov. Bill Clinton of Arkansas today denounced as "*not true*" a second wave of accusations of marital infidelity published by the tabloid newspaper Star.

The weekly newspaper says Mr. Clinton, a candidate for the Democratic Presidential nomination, had had a 12-year extramarital affair with Gennifer Flowers, identified as a cabaret singer who first met Mr. Clinton when she was working as a reporter for a television station in Little Rock.

Star quotes Ms. Flowers as saying she broke up with Mr. Clinton in 1989. The tabloid also says it obtained tape recordings of telephone conversations between Mr. Clinton and Ms. Flowers, made by Ms. Flowers from December 1990 to last week. In them, the tabloid says, Mr. Clinton tells Ms. Flowers to deny that an affair took place. Officials at the paper acknowledged paying Ms. Flowers but declined to say how much.

Clinton campaign officials dismissed the reports of an affair and said they trusted the judgment of the voters. In a short statement, Mr. Clinton said: "The allegations in today's Star are not true. I have nothing to add to what I've said in the past."

Star and other newspapers reported last week on allegations made two years ago by a dismissed Arkansas state employee that Mr. Clinton had engaged in several extramarital affairs. Mr. Clinton had described those reports as "an absolute, total lie."

The Clinton campaign said today that when Ms. Flowers's name originally surfaced in connection with those allegations, she called the Governor. "After consulting with his wife, Hillary, the Governor returned her call," said Dee Dee Myers, the campaign press secretary. "He told her to be truthful and deny the story."

Mrs. Clinton, interviewed in Atlanta, said there was no basis to the accusations. "Absolutely, I don't have any doubts," she said.

Star, reporting a circulation of 3.5 million, is a mix of celebrity stories, advice columns and horoscopes.

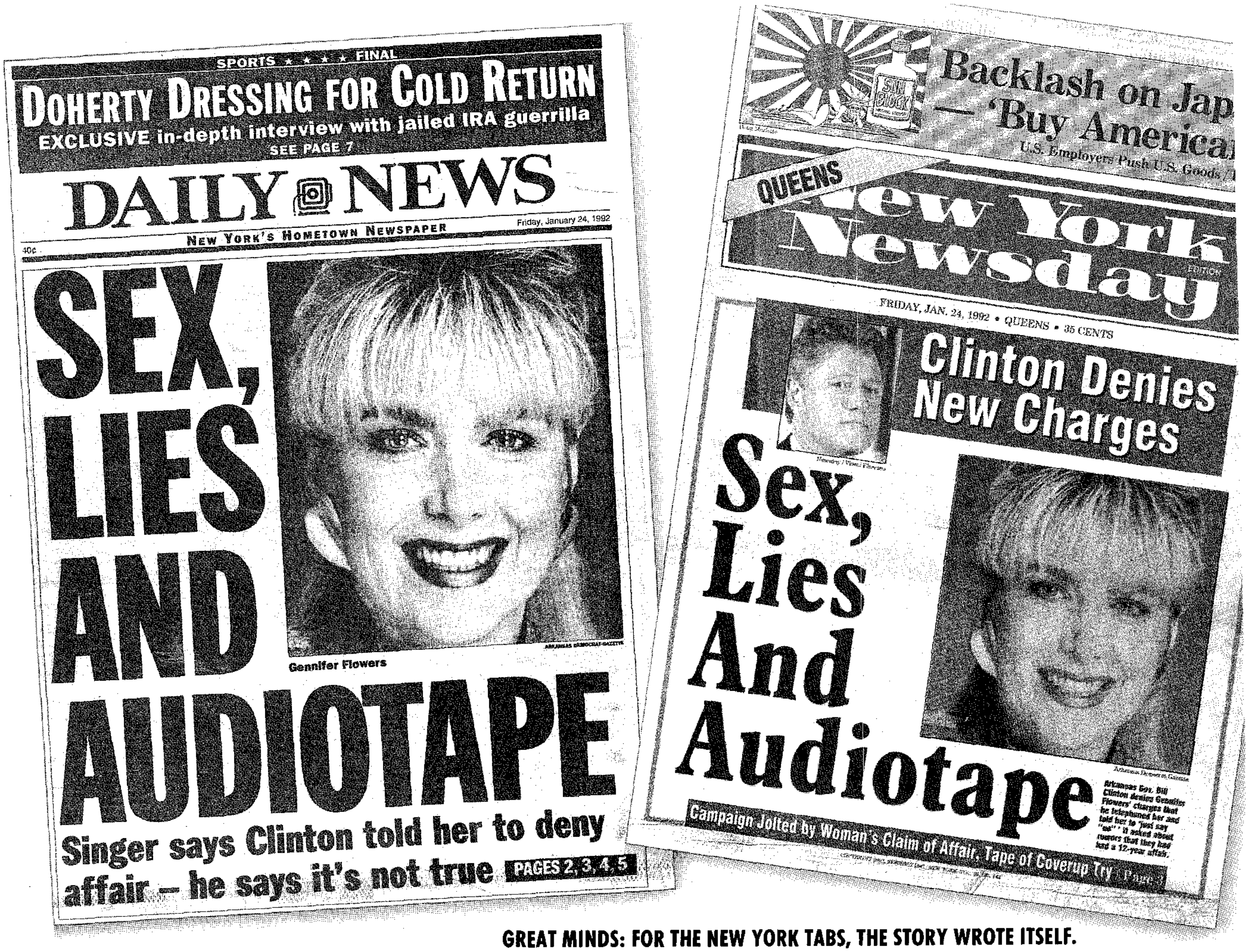
WORLD EXCLUSIVE INTERVIEW
Star
Dems' front-runner lied to America, says his former lover
MY 12-YEAR AFFAIR WITH BILL CLINTON
PLUS THE SECRET LOVE TAPES THAT PROVE IT!
MISTRESS TELLS ALL
We were lovers from 1977 to 1989
—as a country singer
ONLY IN Star
I was Stevie Wonder's secret lover for 24 years
Gov. Clinton
Singer Gennifer Flowers

A QUESTION OF PLAY: THE NEW YORK *TIMES* (ABOVE) WAS SO FASTIDIOUS ABOUT THE CLINTON STORY THAT IT BURIED IT ON PAGE A14. *TIMES* COLUMNIST A. M. ROSENTHAL WROTE DISDAINFULLY THAT THE TABLOID *STAR,* WHICH BROKE THE STORY, WAS NOTHING MORE THAN "POISON-PEN PRESS."

In fact, the conflicts between the candidate and the press—and among the contending elite media, mainstream media, tabloid media, and trash media—are not about future news schlock. They are about the traditions of political coverage. Every four years, the journalists arrive prepared to fight the previous campaign. This year, they're boxing with shadows that go back to 1988 and, before that, to Kennedy and Exner.

Ten real-world factors about how mediaworld has handled the Clinton story:

Teddy doesn't live here anymore: For decades, campaign coverage belonged to a clubby, relatively small group of reporters from Big Media. The gentlemen of the press—there were very few ladies—wore proper suits and ties, shared confidences, and mingled more or less easily with the candidates. The very model of the campaign journalist was Theodore H. White, lover of politics and the "process," riding along with Jack Kennedy in a single sedan through the towns of West Virginia. Today, anyone with a camera or a plausible



SPORTS ★ ★ ★ ★ FINAL
DOHERTY DRESSING FOR COLD RETURN
EXCLUSIVE in-depth interview with jailed IRA guerrilla
SEE PAGE 7
DAILY NEWS
NEW YORK'S HOMETOWN NEWSPAPER
Friday, January 24, 1992
40¢
SEX, LIES AND AUDIOTAPE
Gennifer Flowers
ARKANSAS DEMOCRAT-GAZETTE
Singer says Clinton told her to deny affair – he says it's not true
PAGES 2, 3, 4, 5

Backlash on Jap
— 'Buy America
U.S. Employers Push U.S. Goods
QUEENS
New York Newsday
EDITION
FRIDAY, JAN. 24, 1992 • QUEENS • 35 CENTS
Clinton Denies New Charges
Sex, Lies And Audiotape
Arkansas Democrat-Gazette
Arkansas Gov. Bill Clinton denies Gennifer Flowers' charges that he telephoned her and told her to "just say "no"" if asked about rumors that they had had a 12-year affair.
Campaign Jolted by Woman's Claim of Affair, Tape of Coverup Try / Page

GREAT MINDS: FOR THE NEW YORK TABS, THE STORY WROTE ITSELF.

story can show up, claiming to be "campaign press." At Flowers's news conference in New York last month, the newshound representing Howard Stern, the shock-talk host, got his turn to shout a question: "Did Governor Clinton wear a condom?" he wanted to know. Stern's man didn't get his answer . . . this time.

The rules of the game: The old campaign club, changed as it is, still enforces certain standards of deportment for members using the library or dining rooms. Several major news organizations, including the Washington *Post,* the Los Angeles *Times,* and the Boston *Globe,* dispatched reporters to check out, along with other details of biography, rumors of Clinton's infidelities. No leads were deemed firm—or fit—enough for publication, although there was a lawsuit (brought by an ex–Arkansas official who was feuding with Clinton) alleging such affairs. It had been on file in the U.S. District Court in Little Rock since October 25, 1990. Reporters shared these frissons with one another, though not in any specific way with their readers or viewers. Cokie Roberts, Washington insider and the moderator of the candidates' debate on January 19, came closest to letting the public into the Beltway loop. At the end of the debate, Roberts asked Clinton how rumors of his "womanizing" would affect the fortunes of his candidacy.

Money talks, reporters walk: The *Star*—the trash tabloid—sent its own snoopers to Little Rock; they rang doorbells and were stonewalled by the women, their P.R. people, or their lawyers. But they kept leaning on the bell—almost like real, mainstream reporters, if not in the honored tradition of Woodward and Bernstein. Persistence and big bucks paid off. The *Star* produced Flowers, one of the women named in the suit, plus her tapes of phone conversations with Clinton. "Was it news? Hell, yes," says Jerry Nachman, editor of the New York *Post.* He couldn't afford to send his own reporter to Arkansas but played the *Star*'s material on the *Post's* front page. "Journalism normally reports on the contents of lawsuits. You're changing the rules if you say that before we report a lawsuit, we have to verify its allegations."

Class—the media's dirty little secret: The other city tabloids, New York *Newsday* and the *Daily News,* put Flowers and the tapes on their front pages, too. When Clinton denied that he had had an affair with Flowers, while acknowledging he had talked to her, the tabs' narrative line practically wrote itself. New York *Newsday* and the *Daily News* produced identical headlines: SEX, LIES AND AUDIOTAPE. The elite press, including the New York *Times,* the Los Angeles *Times,* and the Washington *Post,* placed the first stories well inside the paper. Conservative columnist Charles Krauthammer took this a
a welcome sign of newfound press respo
sibility. The New York *Times* and th
Washington *Post,* Krauthammer argue
set the national news agenda; they te
other journalists "what's important" a
well as "what's respectable." Whil
Krauthammer granted that Gary Ha
may have belonged on the elites' fro
pages because his behavior was "compu
sive and/or current," now "a consensu
appears to be developing: If it happened
long time ago in a galaxy far, far awa
then it's a minor trespass."

T HAT'S ONE (VERY ELITIST) WA
to look down on Flowers, journalistic dropout (she was briefly an on-air talent at KARK-T
in Little Rock) and failed C&
singer. The elite "consensus"
will decide what the votin
public should be told, when i
should be told, and how. Stories of se
and lies are suitable only for the dim, unwashed audience of the *Star.* Strange, yo
can't find that definition of a free press i
the First Amendment.

There goes the neighborhood: The fac
is that the power of the elite media t
form a news "consensus" has been diminishing for years. This is because television has become so pervasive—weakening the authority of, say, the New York *Times*—

d because of the gods of competition. e men and women who put out the ear- evening TV news program on Channel nd the staff of the Dan Rather news t follows draw paychecks from the ne CBS. But while the locals wallowed Flowers, the nationals were terse— ir eyes on the clock and the elite rules mmittee. The local-network outlets ve other worries—namely, the tab TV ows nipping at their ratings.

While there may have been a general nsensus among the elite media to down- y the Clinton story, there were certain differences in how thoroughly it was vered on the inside pages. On January , the New York *Times* ran a stealth sto- about Clinton-Flowers—eight inches in gth, unsigned, tucked in the bottom ght-hand corner of page A14 (CLINTON NOUNCES NEW REPORT OF AFFAIR). The ashington *Post* that same day carried a mprehensive 43-inch story, with a two- lumn photograph and a double byline, page A8 (CLINTON CALLS TABLOID RE- RT OF 12 YEAR AFFAIR "NOT TRUE").

THE FASTIDIOUSNESS OF the *Times* bordered on the Victorian. A. M. Rosenthal in his op-ed column of January 28 praised the news editors at the paper—as it happens, his successors—"for play- g the [Clinton] story exactly ght." That is, "they reported the pisode, because to ignore it en- rely would have been journalisti- lly pretentious. But they kept the ports conspicuously brief. Dis- ain for the poison-pen press and s emulators leapt deliciously om the page."

CLASS VERSUS MASS

IT'S AS IF THERE IS A "CONSENSUS" IN THE ELITE MEDIA THAT STORIES OF SEX AND LIES ARE SUITABLE ONLY FOR THE DIM, UNWASHED AUDIENCE OF THE *STAR*.

Whose pretentiousness is it, anyway?: he 1988 checkout-counter version of Clin- n-Flowers was Gary Hart–Donna Rice. ack then, the couple was part of a morality lay known in the elite media as "the char- cter issue." As it was explained at the me: "If (name of candidate) cannot han- le (nature of transgression), then how can oters trust him in the White House when e's dealing with (category of problem: the conomy, Japan, whatever)?"

In 1988, too, the best argument for the ress's pursuit of character was made by Max Frankel, executive editor of the *Times* and the man Rosenthal praised for re- traint). In a memo to his staff before the ampaign, Frankel defended the *Times*'s ditors' decision to explore the private onduct of candidates, who "have parad- d their wives and families and fidelity o family values before the public by way of claiming certain character and personality traits." Frankel added, "Where these claims turn fraudulent, they are as noteworthy as any other serious misrepresentation to the electorate." The case for the tabs could rest with Frankel. It would be interesting to know how the Hart saga would have unfolded if the *Star* had staked out Hart and broken the story, instead of the respectable Miami *Herald*.

The game of Beat the Press: In 1992, the self-profession of virtue that Frankel had noted did not abate. Asked what values were most important to him, Clinton replied: "Integrity, family, and service." Only this time, the candidate was more successful. The 1992 Clinton model was speedier by half than the 1988 Hart. Clinton and his wife evoked a "zone of privacy," and the media backed off. A New York *Times* headline quoted Clinton's jab at the intrusive press. Columnist Ellen Goodman, usually levelheaded, ruminated about "two different sets of moral attitudes in America." The old religious right worried about sin. Younger moderns are concerned about "relationships" and the "wife's pain." Goodman gave the Clintons the secularists' vote.

The telephone sex test: Some of the elites appeared to be most pained by the thought that they were losing "their" candidate, the man who seemed, above all else, electable. It took Jimmy Breslin, Queens populist and tab-newspaper reporter, to bring some reality to that piece of conventional wisdom. Listening to the Clinton-Flowers tapes, Breslin picked up on a key exchange, the moment when Flowers said to Clinton, "Do you remember what I said to you?" Breslin, thanks to the time he spends around the courts in Kew Gardens, recognized the cue—as any eighteen-year-old thief would. It's the "lead sentence of the rodent. Always, the 'do you remember' is said in the presence of recording equipment or a stool pigeon." But Clinton, Yale lawyer, Rhodes scholar, candidate to lead the Free World, answered, "No, what'd you say?" (Then followed some dirty talk by Flowers.)

No one in mediaworld bothered to pass along Breslin's insight: Clinton wouldn't have the street sense to beat a Rikers Island sentence.

Pandering or public service? The efforts to frame Clinton-Flowers as a study in media excess rather than as part of the wider public interest in character are as dumb as they are insulting. Virginia government professor Larry Sabato, mainstream expert on so-called attack journalism, was wringing his hands more than usual over the attention that the Clinton case has been getting. The news media were "pandering to the lowest common denominator of the American public," Sabato declared. Rapping his ruler on the desk, the professor lectured the public for its lack of "civic education." Large numbers of Americans, he said, know little of the "important issues of the day" and have no desire to learn more.

But it's precisely when editors decide at their page-one meetings that inquiries into the candidate's finances, for example, are important, while those about the candidate's sex life are not, that the short-circuiting of civic education begins. How can anyone argue that something is not relevant to the presidency until you know what that something is—compulsive sex, drug-taking, beating the draft. Who knows what . . . and that's part of the point.

The real JFK conspiracy: In the early days of the modern television presidency, John F. Kennedy projected an image of grace and cool intellect. Reporters and editors who knew of, or suspected, Kennedy's olympiad of sexual athleticism kept the information from their audiences. In the spirit of the old Fleet Street expression, they saved their best stories for after-hours, to tell one another. Some of the younger journalists who were around in the sixties now occupy positions of authority in Big Media. Belatedly, they've recognized their own complaisant roles. JFK stories continue to trickle out, completing one section of the historical record. Do we still have to debate whether the story of Judith Campbell Exner is a legitimate part of "civic education"?

NO ONE EVER ACCUSED DAN Quayle of an excess of wisdom. But the vice-president had the right sound bite a few days ago. Responding to a question about Clinton, Quayle said, "When you run for president or vice-president, you just got to expect everything's going to be discussed, whether it's fair or unfair."

How true. And so Quayle should remember for his own good, and so should the Clintons and the Bushes and all those seeking the presidency: The postman always rings twice. ■

KAMERON AND MARIA
TRISH AND MICHAEL
ABE AND SYLVIA
SUZANNE AND JIM
SPENCER AND MIKE
PAUL AND EVAN
CHARLENE AND TOM
MARIAN AND BILL

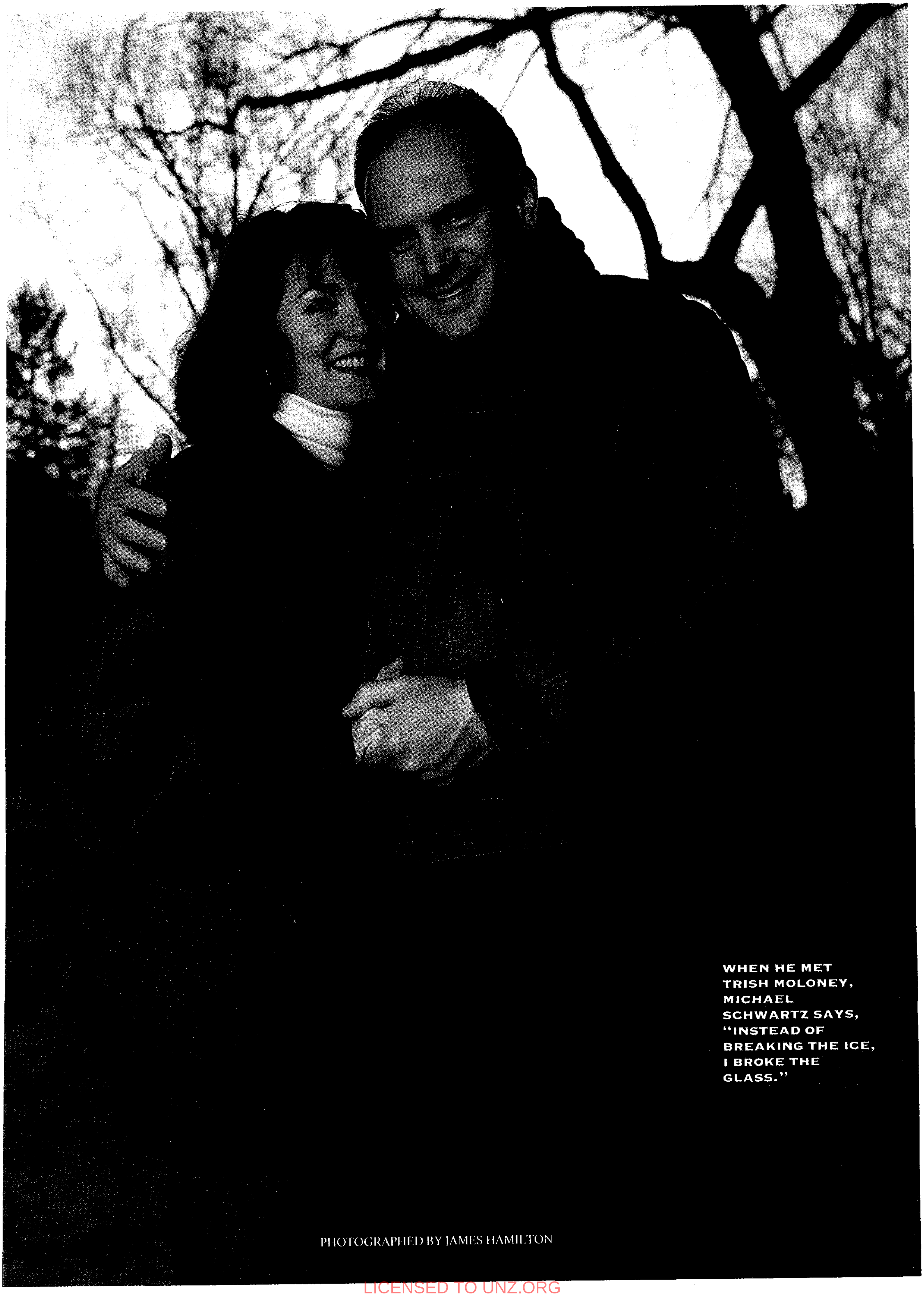
Love Stories

FOR THE '90S

LIKE EVERYTHING ELSE IN NEW YORK, FALLING IN love is difficult. New Yorkers are incredibly busy, with hardly a moment for anything, let alone romance. Fear hovers over the city's public spaces, the very places where people can meet. AIDS shadows every encounter.

And let's admit it: New Yorkers are also difficult people. Weary, chastened by experience, they never expect anything to work—certainly not the first time. Like dancers in the dance, they run toward one another in an initial rush, lock together in a

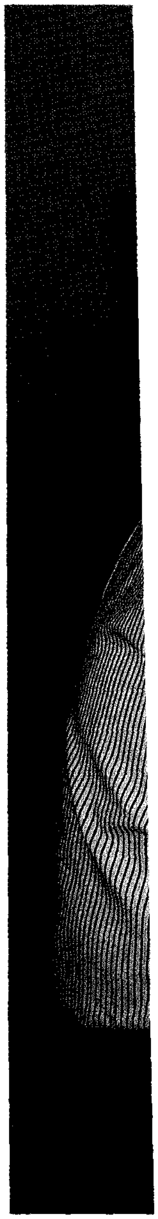
By Dinitia Smith



WHEN HE MET
TRISH MOLONEY,
MICHAEL
SCHWARTZ SAYS,
"INSTEAD OF
BREAKING THE ICE,
I BROKE THE
GLASS."

PHOTOGRAPHED BY JAMES HAMILTON

One day, says Sylvia, 76, "I invited him upstairs to my bedroom. I guess it was quite an experience." "I would say so," adds Abe, 84.



whirlwind embrace, take another look, and fly off—stage right, stage left.

Still, New York is a wonderful place for love, a city of infinite possible encounters. New Yorkers find romance in apartment-house hallways, while taking sick pets to the vet in the middle of the night, working side by side in police precincts. They meet in sonnet class. And they even meet on the street. Once things click, the city itself—with its romantic restaurants and greasy spoons, its parks, its skating rinks—hastens love's progress. New York's sheer size affords lovers a unique privacy; its clangor and crowding somehow intensify intimacy. If there's one image that dominates the poetry of falling in love in New York, it's that of two lovers, lying side by side, surrounded by a huge, crowded city yet somehow alone. In "Harbor Dawn," Hart Crane wrote, "Ask nothing but this sheath of pallid air/ And you beside me, blessed now while sirens/ Sing to us, stealthily weave us into day/ Serenely now, before day claims our eyes/ Your cool arms murmurously about me lay." Here, in time for St. Valentine's Day, are the stories of sixteen New Yorkers who looked for love in all the right places.

A LANGUAGE OF THEIR OWN

Trish Moloney and Michael Schwartz

THERE WAS SOMETHING COMPELLING ABOUT THE MAN Trish Moloney saw across the room at the party in Queens that night in 1991. He was tall and broad-shouldered, and he seemed to speak with a particular intensity. His fingers fluttered away a mile a minute in sign language. Trish recognized him. It was Michael Schwartz, well known in the deaf community.

Schwartz, then 37, had been a prosecutor in the Manhattan district attorney's office and was then a Justice Department lawyer in Washington. He had been born deaf after his mother contracted rubella in pregnancy. But his parents encouraged him to learn to speak—he studied sign language only as an adult. Unlike some profoundly deaf people, Schwartz can speak quite well. In court, he uses an interpreter because the acoustics are usually bad and the judge sits too far away for him to read lips.

It seemed there was nothing Schwartz couldn't do. He had been an actor in the Theater of the Deaf. He even had a pilot's license and could land at any airport where radio contact wasn't required.

Michael had noticed Trish, a true Irish colleen—red hair, milky-white skin, delicate bones. Trish, who can hear and who taught at the Lexington School for the Deaf, was 34 then. Slowly, Trish and Michael inched their way toward each other and started talking. Michael went to get more wine but dropped the bottle. "Instead of breaking the ice," he told her, "I broke the glass."

A few days later, when Michael returned to Washington, he phoned Trish on his TDD, the Telecommunication Device for the Deaf—a special screen that printed out Trish's words. Soon, Michael flew up on Justice Department business and saw Trish.

For some couples, the fact that one is deaf and the other can hear might prove to be an obstacle. But it soon became apparent that this was not a problem for Trish and Michael. There was a strong physical attraction. Trish wanted to be a writer, and Michael was encouraging. At the same time, Michael had worked hard to overcome his handicap, and Trish brought out his playful side.

But to all true love, there must be some impediment, and it soon became apparent what the obstacle to Trish and Michael's love would be.

That night, Trish mentioned that any children she had would have to be baptized Catholic. Michael, who had never considered himself religious, suddenly saw his Judaism cast into vivid relief. He told Trish about his great-grandfather who had been shot by the Nazis, about his great-grandmother who had died at Auschwitz. As Michael talked, he and Trish cried. Michael said he couldn't imagine raising his children as Catholics.

After Michael returned to Washington, more phone conversations followed. And then a fight. Michael and Trish were chattering away on the TDD. Michael had been engaged, and the woman had broken up with him, saying she wanted to go out with a man who could hear. "I don't know if I can trust you," Michael said to Trish, who just "blew up." She knew that if there was no trust, there could be no relationship. "Of course you'll be hurt by me sometime," Trish said. "That's inherent in the definition of a relationship. But you'll know that I'll always be honest with you."

Michael came up to New York again. It was a magical weekend. They walked in Central Park and watched the early-spring sunlight sparkling off the boat pond. Michael realized he wanted to come back to New York. (He's looking for a job here now.) "You can take the man out of Manhattan," he says, "but you can't take Manhattan out of the man."

The next visit was on the Passover-Easter weekend. They started to talk about religion again. "Let's negotiate," said Michael, who does it for a living. Michael had never gone to temple, anyway, he said, and he would be willing to let his children be baptized. Trish realized that Michael personified the spiritual values she believed in—humility, love of humanity, love of life. And the Bible of Judaism was, after all, the Bible of the Old Testament. Trish decided she could celebrate Chanukah as well as Christmas, and they proposed to each other.

But she still had to tell her father. Trish's older sister had married a Jewish man, and the interfaith marriage had upset Louis Moloney at first. Now her father was ill with cancer, and his life was ebbing away.

This might be nature—twenty
stories high,
two water tanks, tanned shingle, corseted
by stapled pasture wire, while bed to bed,
we two, one cell here, lie
gazing into the ether's crystal ball,
sky and a sky, and sky, and
sky, till death—
my heart stops. . . .

ROBERT LOWELL
New York 1962: Fragment

From New York: Poems, *edited by Howard Moss. Copyright © 1980 by Howard Moss. Reprinted by permission of Avon Books.*

WHAT'LL I DO
IRVING BERLIN

"MR. LASS, I PRESUME," SYLVIA COLE SAID WHEN SHE MET ABE. "SAME," HE SAID.

Trish went to her father and knelt down by the side of his bed. "Dad," she said, "I have something to tell you."

"You're getting married," he said. "Is he Jewish?"

Trish told him he was.

"*Oy vay!*" said her father. "Where did I go wrong? I have five daughters; two of them marry Jewish guys." He smiled.

Then Trish started to describe Michael and how much she loved him. "I'm happy for you," her father said. Trish broke into tears.

"And there's one more catch," Trish said. "Dad, he's deaf."

"Can you understand him?" Louis Moloney asked.

"Yes!" Trish said.

"I'm so glad you'll be taken care of," said her father, who died a few weeks later, in April 1991.

Trish and Michael were married on Long Island that August. One of the readings in the ceremony was from the Book of Ruth, the archetypal story of a person from one tribe following someone from another into a strange land: "Whither thou goest, I will go. . . . Thy people shall be my people, and thy God my God."

Just before the vows, Father Robert Clerkin took note of the way Trish and Michael "express their love to each other in a different language . . . but a language common to all of us, the universal language of love."

TOXIC TUNA FISH

Abe Lass and Sylvia Cole

WHAT ABE LASS REMEMBERS BEST ABOUT HIS first encounter with Sylvia Cole is the toxic tuna fish.

It was 1981. Abe was 74, a widower after 50 years of marriage, the retired principal of Abraham Lincoln High School in Brooklyn, the author and editor of several books, including short-story collections. Sylvia was 66, also a retired teacher, widowed since she was 46. Abe had been given Sylvia's phone number so he could recruit her for a program he was starting involving retired teachers.

"I had gone out with a lot of men," Sylvia says. "I was not exactly withering on the vine. There had been one man I was crazy about——"

"I'm glad you got over that before you met me," says Abe. Abe and Sylvia are sitting at their dining table in Queens, and like Beatrice and Benedick in *Much Ado About Nothing,* they cannot stop interrupting each other. "Why do you have to interject?" says Sylvia. "This is *my* story!"

So, Sylvia continues, "I get this phone call from Abe Lass."

Heart illustration by Punz Wolff.

"Young Lochinvar who'd come out of the hustings," says Abe, interrupting again.

"He offered to take me to lunch, but I said, 'There aren't any nice restaurants around here. I'll make lunch.' "

"What are you making?" Abe remembers asking.

"What would you like?" Sylvia asked.

"Something simple," Abe said, with emphasis.

Abe is very proper, even a little prudish. When he arrived at Sylvia's house a few days later, he was there "strictly for business." But instead, he found an attractive woman with her hair worn up his favorite way and large brown eyes and a beautiful voice. "And she was so warm, so welcoming."

"Mr. Lass, I presume," said Sylvia at the time.

"Same," said Abe.

Sylvia looked at him. "Oh, he's old," she remembers thinking as she ushered him into the house.

"Whereupon she immediately became blind," says Abe now.

Abe sat down. And began to regale Sylvia with jokes. This man has no conversation in him, thought Sylvia, who is immensely cultivated; all he has is jokes. Then, after twenty minutes, Abe suddenly came around. "Where's lunch?" he asked. Lunch was Sylvia's delicious tuna-fish salad, spiced with curry.

Age has not dimmed the luster of Abe Lass's intellect, but it *has* affected his digestion. That night, the curry put him in agony. Abe lay awake thinking of how, in Renaissance times, the fashionable way to get rid of a spouse was to feed him small doses of poison, slowly killing him.

Nonetheless, three days later, Abe invited Sylvia to lunch again. This time, it was to Gargiulo's in Coney Island, where he knew the food. "We went from lunch to dinners, from dinners to stayovers and to breakfasts," Sylvia says. "Shall I tell her when you went away for three months and I didn't hear from you?"

She continues. "In Gargiulo's, in the parking lot, we'd kiss each other good-bye. After a while, the kisses became longer and deeper."

"More demonstrative," Abe interrupts.

One day, says Sylvia, "I invited him upstairs to my bedroom. I guess it was quite an experience."

"I would say so," says Abe now.

AFTERWARDS, HE GOT DRESSED TO LEAVE, AND I had to show him the way back home," says Sylvia. "He has no sense of direction. Then I just didn't hear from him. No note, no telephone call. I hated him! I was determined not to get in touch with him. Three months later, I get a phone call." It was Abe.

"Look who's here!" Sylvia said into the phone, her voice laced with acid.

"What's the matter?" Abe asked.

"You haven't called for three months!" Sylvia cried.

"Oh, I was a s---," Abe says now, and to this day, he doesn't understand why. Perhaps the intensity of the experience frightened him. He asked Sylvia out again, but she refused.

Then, a few weeks after the call, Sylvia saw a piece Abe had written for the New York *Times* op-ed page, about being an immigrant child in the New York public schools. Sylvia wrote a note congratulating him, and they began seeing each other again. They had so much in common, they discovered: literary interests, a penchant for activity. They grew closer and closer until, once again, there was trouble.

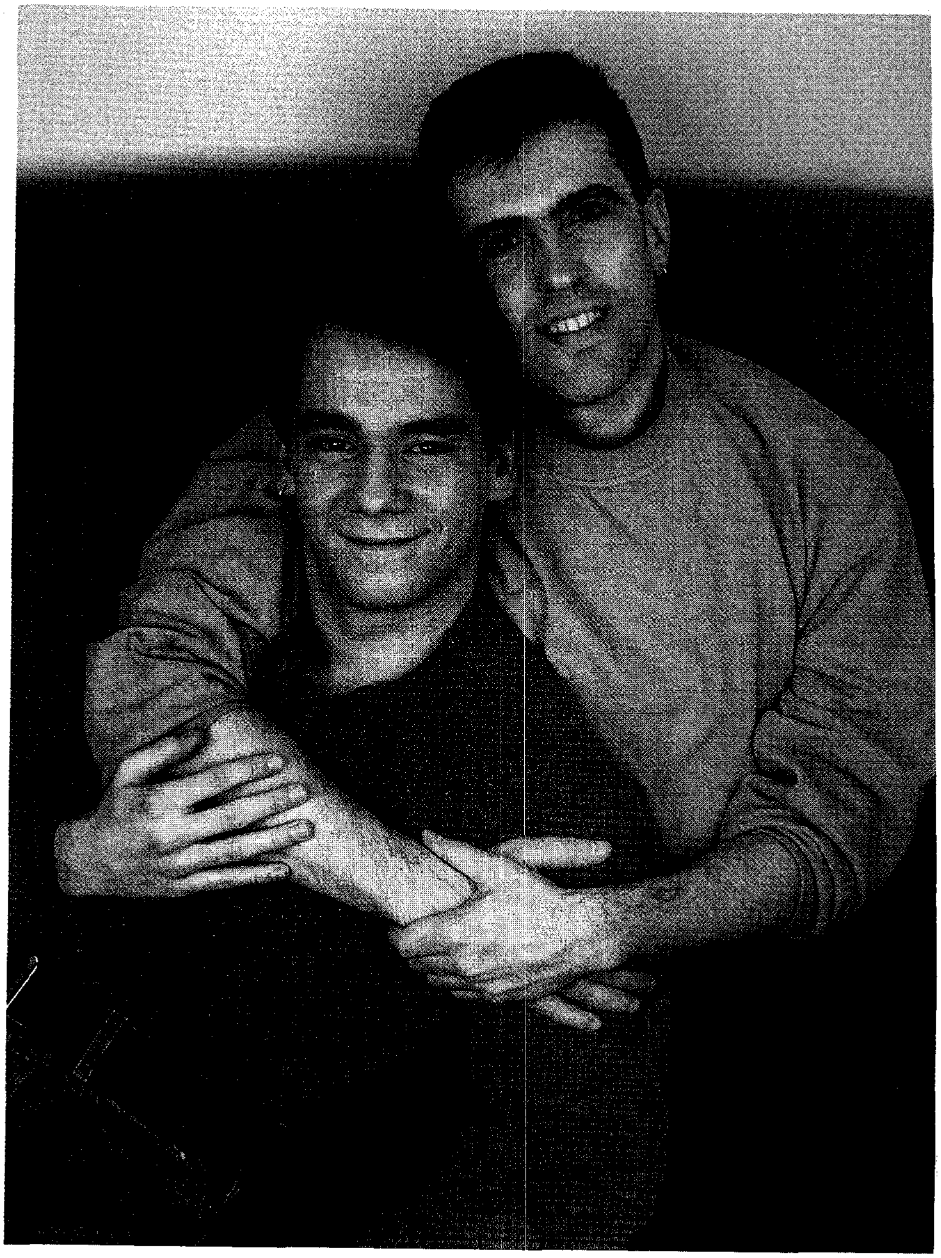
"We were driving into the city," Sylvia remembers, "and Abe said, 'I don't think we're compatible.' " What Abe meant was that Sylvia was younger, and healthy, and perhaps more sexual than he.

But Sylvia said, "At my age, it was not important enough to make an essential difference. At 30, it would have mattered."

They took a trip to England together. "You said it was the best month of your life," says Sylvia.

"That's true," says Abe.

"That convinced us we could live together," Sylvia says, turning to Abe. "You didn't get down on one knee and say, 'Will you marry me?' "



GAY ACTIVISTS SPENCER COX AND MIKE ISBELL.

Spencer imitated Bette Davis in the brain-tumor scene from "Dark Victory": "We're not afraid, are we? And that's our victory. Our victory over the dark!"

"I had a bad knee," says Abe.

Nonetheless, they had a beautiful wedding, given by her sons tephen (a sociology professor) and Jonathan (the provost of olumbia University) at Jonathan's home. Six grandchildren atended, and Sylvia wore a blue-and-mauve chiffon dress with andkerchief-lace points. "I was just radiant, wasn't I?" she sks Abe.

"Yes, you were," says Abe. "*I* looked as though I was going to wake. *I* looked as if I had been had!"

People read poems, "good poems," says Sylvia. "Anybody who attended this wedding should get three credits!"

Abe was afraid he wouldn't be able to crush the traditional lass. "But he was like *Zorba,*" says Sylvia, "and it smashed to mithereens."

It's been a wonderful life. Abe and Sylvia have written a book ogether, *Twentieth Century Allusions,* for Facts on File, and ave a sequel coming up, *World's Allusions.* There was the how on National Public Radio, "New York and Company"—ust the two of them talking, reminiscing, for instance, about pring coming to the Lower East Side, "the way the children would come out and play. It was like a sign," says Sylvia. Every winter, Abe plays the piano for the silent movies at Judith Christ's "Movie Weekends" in Tarrytown, in Westchester County. He recently recorded his silent-movie music for the archives of the Smithsonian.

Sometimes, when Abe and Sylvia spar, people think the marriage is on the rocks. But Sylvia explains the bantering another way: "It's because we love the language so much."

"I feel young!" she says. "How do you feel?" she asks Abe.

"The best part of me is my brain," says Abe.

Sylvia quickly adds, "I wouldn't say *that*!"

A 'DISCORDANT' COUPLE

Spencer Cox and Mike Isbell

SPENCER COX, 23, WAS SITTING across from Mike Isbell, 33, at the restaurant on St. Marks Place. It was their first date, and there was something Spencer had to tell Mike. Typically, Spencer embedded the bad news in a sarcastic story. The New York City AIDS program was in such disarray, he said, that when he was tested for AIDS and found to be HIV–positive, both of the counselors who were supposed to help him through his darkest hours told him they were quitting and not to bother trying to contact them again.

When Mike heard the news, he didn't say anything dramatic, didn't speak of ultimate tragedy. "One's HIV status is not among my criteria for a good relationship," says the lawyer with Lambda, the gay-rights law firm. "So many of my friends who are HIV–positive have very fulfilling lives. It's long since passed the point where I have irrational fears." Spencer works for the Community Research Initiative on AIDS, and both men knew that if they practiced safe sex, there was little chance Mike would become infected with the virus.

> Good evening, here is the news
> Tonight here in Manhattan, on a bridge,
> a matter that began
> two years ago between this man
> and the woman next to him,
> is ending.
> And that concludes the news
> for tonight . . .
>
> **DEREK WALCOTT**
> *The Bridge*

Mike's ability to accept Spencer's condition marked the end of a long journey. He was raised in a Christian fundamentalist family in Sheffield, Alabama. "It was a very good, loving family," Mike says. Yet he was an unhappy child. "I was in complete denial. My entire record collection was Liza Minnelli, Barbra Streisand, and Bette Midler! But it never occurred to me I was gay." Mike went to the University of North Alabama, then took the law boards, getting "very high" scores. He was accepted at Harvard Law School. At 23, he had his first sexual relationship with a man. At 26, he told his parents he was gay. Despite their religious beliefs, they were "very supportive," though "they don't really want to talk about it a lot. But they've always liked my friends. More than anything else, they just want me to be happy. My father has always viewed sin as a choice, and my sexuality is not a choice. My father says it's beyond his capacity to work it all through."

After Harvard, Mike got a job on Wall Street at Hughes Hubbard & Reed doing corporate litigation. He was now "out" as a gay man and donated "hundreds of hours" of pro bono time to Lambda. The firm was understanding, says Mike. Then one of his best friends was diagnosed with AIDS. Mike cared for him, but it wasn't enough. "Putting on my coat and tie affected how I viewed myself sexually. I didn't feel attractive. I dated very little. I needed to channel my anger." In 1990, Mike quit his firm to work full-time for Lambda, taking a two-thirds pay cut. "I was so happy to be fulfilled, the pay cut never entered my consciousness," he says now.

Spencer comes from Atlanta, where he thinks he may have caught the AIDS virus when he was a teenager. "People were infected," he says, "but nobody had symptoms." At fourteen, he told his divorced parents he was gay—a fact his mother found hard to accept. He went to live with his father but was unhappy, and he eventually was adopted by the parents of a high-school friend. Spencer has always been spunky, getting involved in gay politics at Bennington College, where he became president of the Gay and Lesbian Caucus.

When the two men began dating, Spencer decided that Mike was in dire need of a basic education about gay culture. "We didn't learn gay culture at Harvard," says Mike. So Spencer started "torturing" Mike with recordings of Liza Minnelli singing in French. "She has no talent," said Spencer. "We love it."

Spencer would do imitations of Elizabeth Taylor in *Ash Wednesday:* "Look at these breasts! *Look* at them!" he would cry, plumping up imaginary breasts. Or he would imitate Bette Davis in her brain-tumor scene from *Dark Victory:* "We're not afraid, are we? And that's our victory. Our victory over the dark!" Mike began lightening up a bit.

At first, the younger Spencer still wanted his freedom. He liked to go dancing all night long, but Mike wanted to just "veg out" in front of the television. By New Year's Eve, the two men were compromising, with Spencer tucking Mike into bed, then going out dancing by himself. In recent months, Mike has tamed him somewhat, Spencer says: "I'm respectable!"

Kameron asked Maria for her phone number, but she turned him down. “He was a little mouse,” she says now, “and I was playing with him.”

Now it is mostly “George Bush’s AIDS policy” and their demanding careers as gay activists that keep the lovers apart. The fight for funds, to find a cure, consumes their daylight hours. And even at night, their conversation is full of the acronyms of their work: AZT and the FDA, ddI and the NIH. Sometimes, they joke about being “discordant,” sociological jargon used to describe a couple in which only one partner is HIV–positive. Of course, as time passes, they are growing less and less discordant—they have said they love each other now.

But “discordant” also chillingly describes the potential difference in their life spans. Spencer has already begun to show some of the symptoms of HIV infection: shingles, swollen glands, digestive problems. Spencer, who doesn’t want his HIV diagnosis to “turn me into Sylvia Plath,” jokes about his condition. “He’s gonna dump me when I get dependent,” he says of Mike.

“Like most men socialized in this culture, I have difficulty acknowledging my feelings,” says Mike, who is more serious. “There have been moments when I have fast-forwarded a millisecond and thought of sickness. Maybe I can have more denial than Spencer.”

“You can say it scares you,” Spencer tells him.

“I don’t know . . . ,” says Mike.

Does Mike have any concerns about catching the virus? Spencer answers for him. “We know our latex,” he says with a laugh.

“AIDS activism has made people’s lives longer,” says Mike. “I still have hope we can make a difference. It is the hope that drives my work.”

—Don’t go to California yet!
Come with me to Stanley’s and spend
your life
weeping in the small park on
106th Street.
Stay with me all night!

GERALD STERN
Straus Park

‘ROOKIE’

Kameron Brown and Maria Milian

OFFICER KAMERON BROWN COULD tell that the policewoman was a rookie. He was sitting at the front desk in Brooklyn’s 67th Precinct in July 1987 when he saw her come in. You could always tell the rookies. They had brand-new clothes and shiny hats. Their shoes were polished, and they had about them an air of nervous expectation. But this rookie was gorgeous. “Excuse me,” said Kameron, who was 24 and a big joker, “but rookies have to use the back door.” Maria Milian, 30, hesitated, turned around, and started to walk out of the precinct. Then Maria realized she had been had. She turned right around again and kept on walking. “I’ll make that puppy eat his words,” Maria said to her partner. And she did.

Kameron was a four-year veteran of the force, still technically a rookie, but a seasoned officer compared with Maria. It just so happened that he knew Maria’s training officer. He began calling Sergeant Eddie Britton on the phone. “Eddie, how’s it going?” he would ask. “Where’s that new kid at?”

Kameron would get in the patrol car and casually cruise by as Maria stood on a drug-infested stretch of Rutland Road, to see that she was all right. He would have done the same for any rookie, but here, there was an added incentive—the intense femininity and beauty of the dark-haired Spanish girl.

When Maria called in on the police radio to ask for a license-plate check, Kameron would hear her and respond. “Hi, rookie!” he would say. Or “Stop asking for license plates!” to embarrass her. Police precincts have a basically Celtic culture, culture of ritual teasing. The way affection is shown to anyone male or female, the way potential danger is held at a distance, i with teasing.

One day, Maria brought her first arrest into the precinct, man who had gotten into an argument with his wife and thrown her out of a moving car. Maria sat down at the desk and began processing her paperwork. She knew every word that she wrote was crucial. Kameron, of course, had made hundreds of arrests He knew how Maria was feeling. She was nervous but afraid to ask for instructions. Kameron thought he would make Maria a little more nervous. He walked over to the telephone near her desk and pretended to be calling his answering machine. On the other side of Maria, in the cell, was the perpetrator. As the perp watched intently, Kameron leaned close to Maria, who tried to ignore him. If he’s not going to be any help, Maria thought, why is he hanging around like this?

By now, of course, Maria could not help but notice Kameron He was cute, she thought, and had “a nice body.” But Maria had been involved in a long relationship with another cop, and it had left her “bruised.” So determined was she to keep men away, she even put her nephew’s car seat in the back of her Renault Alliance so men would think she was married and had a child. What’s more, Kameron was younger.

Kameron, for his part, had always liked older women. One night, while Maria was patrolling on Nostrand Avenue, he stopped by to chat. Maria told him that she and some friends were probably going out for “a last one,” the traditional drink cops have at the end of a week’s tour.

“Where you going?” Kameron asked.

“Capt. Walter’s,” in Sheepshead Bay, said Maria, although she wasn’t sure she’d actually make it.

“Okay, great. If you’re going, call me at the precinct,” Kameron said. “I might show up.” That night, Kameron and Maria closed the bar down. Then they went to another bar, then to a diner for breakfast. Later, in Maria’s car, “there was fifteen minutes’ worth of kissing good-bye,” says Kameron. Kameron asked Maria for her phone number. “I don’t give out my phone number,” said Maria. (“He was a little mouse, and I was playing with him,” she says now.) Nonetheless, she took Kameron’s number. “Please call me,” he said.

She said she would. She didn’t want to appear too eager, but the kisses had been sweet. That weekend, Maria took her nieces and nephews to a movie, and she phoned Kameron from the theater.

Maria had tickets to a Patrolmen’s Benevolent Association benefit. It was a boxing match. Would Kameron like to go? He said he would. The night of the benefit, Maria let Kameron come home with her. It would be a one-night stand, she figured. And then she would be done with him.

On Kameron’s twenty-fifth birthday, Maria gave a surprise party for him. Kameron now realized he was in love with Maria. He made Maria coffee in the morning, bought her flowers for no ason. She could feel herself falling in love, but she was scared. 'as this another man who would let her down?

One day in September 1988, Kameron left her at his partner's ouse for hours while he went on an errand. When he returned, aria could smell wine on his breath. "Where the hell have you en?" Maria yelled. Kameron said he had run into a friend who vited him to his house, and he just couldn't get away.

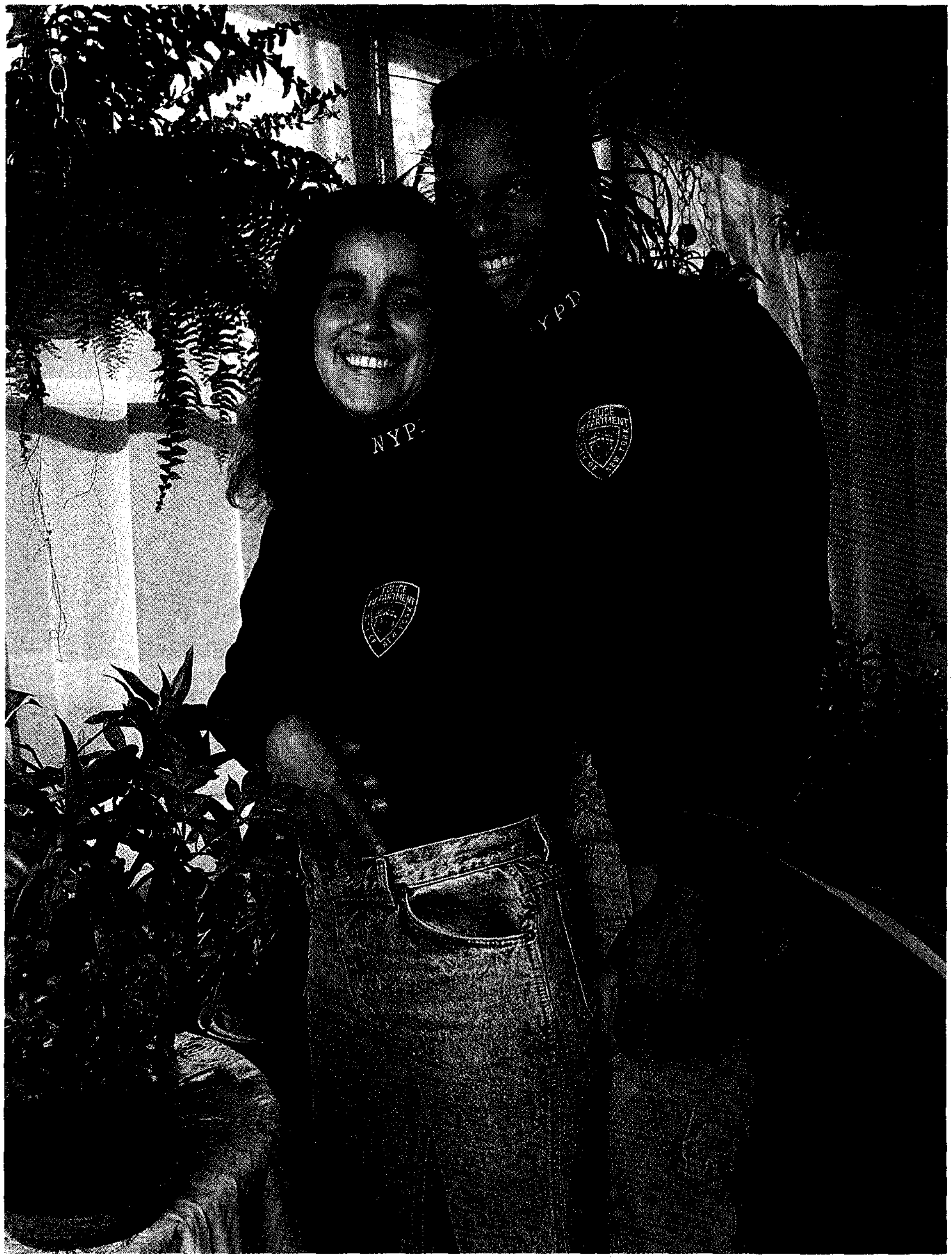
What Maria didn't know was that Kameron had been order- g an engagement ring for her, and the jewelry dealer had of- red him some homemade wine. The next month, Kameron nd Maria went on a trip to Aruba. One night, during a walk on e beach in the moonlight, Kameron proposed.

Maria cried tears of relief. This was what she had wanted all ong. "Are you sure?" she asked.

"Of course I'm sure," Kameron said.

At first, Maria's older brother, a strong figure in her life, ob- cted to the marriage because Kameron is black: "Your chil- ren will look like *zebras*!" But Maria is strong-willed.

Kameron and Maria were married in October 1989 at St. Mi- hael's Church in East New York, with seven cops looking on. aria's brother has since come around. "Now he loves Ka- eron," she says.



MARIA MILIAN AND KAMERON BROWN AT HOME ON LONG ISLAND.

MY MENDELSSOHN

Suzanne Goodman and Jim Graseck

ONE HOT SEPTEMBER DAY IN 1982, Suzanne Goodman was walking along Fifth Avenue near 53rd Street when she caught sight of a man playing he violin on the sidewalk. The man was in his late twenties, tall, slender, almost Pan-like, with chiseled fea- ures and slate-brown hair that swung over his forehead as he played. He was performing with such passionate intensity that Suzanne stopped to listen.

Jim Graseck has been a regular on the streets of New York since the late sixties, when he was a student at Juilliard. One night at Penn Station on his way home to Long Island, he took out his violin and began playing the Mendelssohn Violin Concerto. To his surprise, 30 or so people paused to listen and threw coins into his violin case. Since then, Graseck has also had a more traditional career, performing at Alice Tully and the Carnegie Recital Hall, at corporate parties and weddings. The former New York *Times* critic Donal Henahan has called Graseck "an exceptionally fine violinist." But the streets of New York have always been Jim's "strong love." In fact, in his early twenties, Jim was married to a woman who didn't like New York. Because of her, they had moved to Georgia. But Jim missed the streets of the city, and they broke up.

That day in September, Jim saw Suzanne listening to him. She was tanned from a summer at the beach, her dark-blonde hair streaked by the sun. "I must play you my Mendelssohn," he said, a great opening line. The rendition was wonderful—moving and energetic. When he finished, Suzanne gave him a dollar and hurried off to meet a friend for lunch. But all through lunch, she couldn't stop thinking about the violinist, and later she returned. She found Graseck packing up. But there was a woman there who seemed to know him. Suzanne followed the couple surreptitiously for a few blocks, then gave up. The woman was probably his girlfriend, she thought. It was another loss.

A few months later, Suzanne and two single friends went to a lecture on modern relationships given by a rabbi on the Lower East Side. In his lecture, the rabbi said that there is a divine plan, that everyone is fated to meet *someone*. When you are ready to make a commitment, you will meet that person, and you will have no doubts, he said. Suzanne's late mother, Naomi Goodman, had put it another way: "There's a lid for every pot."

The weather soon turned cold. Suzanne had been wandering from job to job, but soon ended up at McGraw-Hill. On December 8, 1982, she was heading toward the subway at 53rd and Fifth when she saw the violin player again.

Despite the cold, he wore no overcoat, no hat, just a ragged velour top and a scarf draped loosely around his neck. "It's

At the lecture, the rabbi said that everyone is fated to meet someone. Suzanne's late mother had put it another way: "There's a lid for every pot."

you!" Suzanne cried. Suzanne couldn't help herself. She reached out and wrapped the scarf tighter around his neck. There was something honest about the gesture, and it was also sexual. "Can you play this?" Suzanne asked, whistling a tune she had heard.

"That's the Bach Gavotte," Jim said, and he began to play.

Jim thought the girl was pretty. He asked what her name was. "Suzanne," she said. She gave no last name. After all, this was New York. He might be an ax murderer.

Then Jim showed her an article about him in the *New York Arts Weekly* that proved he wasn't an ax murderer after all. "Here's my number. Why don't you call me?" he said.

"Here's *my* number. Why don't you call me?" she said, then told him good-bye.

That night, Suzanne had a "vivid" dream about Jim. The next day, she called him, but he wasn't home. She left a message that he never got. But he phoned Suzanne anyway, and they agreed to meet on Monday at 53rd and Fifth.

On their date, they took the subway to Caffe Reggio, on MacDougal Street. There was "a lot of heavy-duty eye-looking," Suzanne remembers. Startlingly, Jim paid for everything in change—his wages from the streets. Then they went to the Village Corner to hear Lance Hayward, the blind jazz pianist. Jim asked Hayward to play "My One and Only Love," and accompanied him on the violin.

"All was lost," Suzanne remembers.

Jim asked if he could go home to Brooklyn with Suzanne, but she firmly said no. If Jim was serious, she thought, he could wait. Suzanne took a cab home alone.

They arranged to meet again the following Friday in Manhattan. But where to go this time? It was cold, funds were limited. Suzanne was still shy about inviting Jim to her apartment. Just in case, though, she had cleaned it up. It was the logical place to go.

They took the D train to Brooklyn. It was a clear night, and as they crossed the Brooklyn Bridge, they could see the glittering reaches of lower New York Harbor. Jim was exhilarated. He felt "a new breath of life." Brooklyn, his birthplace, had always been special to him. Now, at last, he'd met "a real Brooklynite."

Suzanne sat beside Jim, nervously thinking about the inevitable. "Will he still love me tomorrow?" she wondered.

He did, of course, and on May 27, 1985, they were married at Bargemusic, a converted coffee boat at the Fulton Ferry. Jim invited a "colleague from the street," who performed. Jim played *Eine Kleine Nachtmusik* solo.

Today, Suzanne and Jim live on Long Island with their daughter, who is four. But on any given day, Jim can still be found at his favorite haunts: Grand Central, Penn Station, or the N and R lines at Times Square, where the acoustics are particularly good.

He may be doing Vivaldi's *The Four Seasons* or Paganini's Fourth *Caprice.* Or he might be playing his Mendelssohn.

but no one knows where i am
going to take this train
to take this train
to visit miriam
to visit miriam
& to kiss her
on the cheek
& hope i don't
see sonia on the
street

VICTOR HERNANDEZ CRUZ
going uptown to visit miriam

GOOD NEIGHBORS

Marian Faux and Bill Willig

MARIAN FAUX'S FRIENDS ALWAYS USED T tell her she wasn't aggressive enoug about dating. "The right man is not jus going to come knocking on your doo Marian!" they would say.

One day in 1980, Marian heard noise outside her apartment door. She looked through the peephole; a man was moving in across the hall. "A skinny kid," sh thought to herself. "I'll wait till you fill out a little."

Still, he looked like a decent-enough person to share a floo with—not maniacal or schizophrenic. Marian sized him up a someone who might feed her cat, Micetti, when she had t travel.

Good fences make good neighbors. It was a brownstone, the were the only two people on the hallway, and for the next thre years, Marian—the author of several books, including *Roe Vs. Wade*—and Bill Willig, a video engineer, kept a polite distance. "How was your trip?" Marian would ask when he got home. Sometimes Marian saw women come and go from Bill's apartment.

Bill noticed vaguely that Marian was a nice person, that she had good taste and an interesting job. He also noticed vaguely that she wasn't Jewish. Not really dating material, he thought. Marian had been dating another writer on and off for several years, and the relationship had been highly unsatisfactory. By the fall of 1982, she preferred a book to a date on Saturday night.

One night at 10:30, Marian noticed that Micetti was limping. A friend's cat had started limping like that once, and it had been a heart attack. But the vet's office was closed at this hour. The only place she could take the cat was the Animal Medical Center, on East 62nd Street. Micetti was a lively animal and hard to handle; it would be difficult to get a cab.

On impulse, Marian ran across the hall and knocked on Bill's door. "My cat's had an accident," she said. "I have to take her across town to a veterinary clinic. I wonder if you would mind going with me."

"I'll be right there," Bill said. Marian could see that this was a man who could deal with an emergency. At the Animal Medical Center, Bill held Micetti down while the vet examined her. It was only a pulled muscle.

The next morning, Bill dropped in to see how Micetti was doing. A few weeks later, he had to travel to Chicago on business, and Marian asked him to bring her back two frozen pepperoni pizzas from Uno's. He did.

But the next day, when he took out his garbage, he noticed an empty pizza box. She could have at least invited him in for a slice, he thought. A couple of days later, Bill saw another empty pizza box in the garbage. So much for that, he thought—we can still be friends.

SUZANNE GOODMAN AND JIM GRASECK MET ON THE STREETS OF NEW YORK.

MARIAN WAS TRYING TO KEEP HER DISTANCE. She would never date a colleague at work. This guy lives fifteen feet away, she thought. It's a bad idea to get involved. Nonetheless, Bill and Marian began to have dinner occasionally. By early summer, Marian knew she was attracted to him.

At the same time, Bill was drawn to Marian. She was small and had a soft, round face. She had an adventurous quality that he liked—after all, she'd been the one to introduce him to sushi.

July arrived, and with it the midsummer madness of New York. The attraction between the neighbors grew. One night, they went out for sushi, and afterward, "out of sexual frustration, I got a pizza," Marian remembers. A few days later, they had "a date," a movie and dinner. Marian doesn't remember much about the movie—only the "torrid" ride uptown.

Bill and Marian began seeing each other every night, hopping back and forth between apartments. Micetti was getting used to the romance. At five o'clock, she would jump up on Marian's desk as if to signal that it was time to stop work. As soon as Marian opened the apartment door, Micetti would run to Bill's place across the hall, and Bill would stand there, holding his door open for her. Every night, Bill and Marian would carry Micetti's cat-litter box from her place to his.

By the summer of 1985, Marian knew she was in love. One day, she asked him if they would ever marry. "I just couldn't do it," Bill says. Marian wasn't Jewish, and he was afraid it would cause his family pain. Well, then, Marian said, if the relationship wasn't going to progress, she wanted out. Bill was gone almost immediately.

Now whenever Marian heard Bill, she stayed in her apartment until he was gone. But Micetti would run to the door expectantly. Marian waited for the inevitable, the day she would look through the peephole and see Bill with another woman.

But though Marian and Bill had officially broken up, they were still drawn to each other. Every week, it seemed, Bill would knock on the door, and they would talk. Bill wanted to try to work it out, he said. One day in July, they went for a walk near the Boat Basin in Riverside Park. "We're going to be together," Bill said suddenly. "Does that mean we're getting married?" Marian asked.

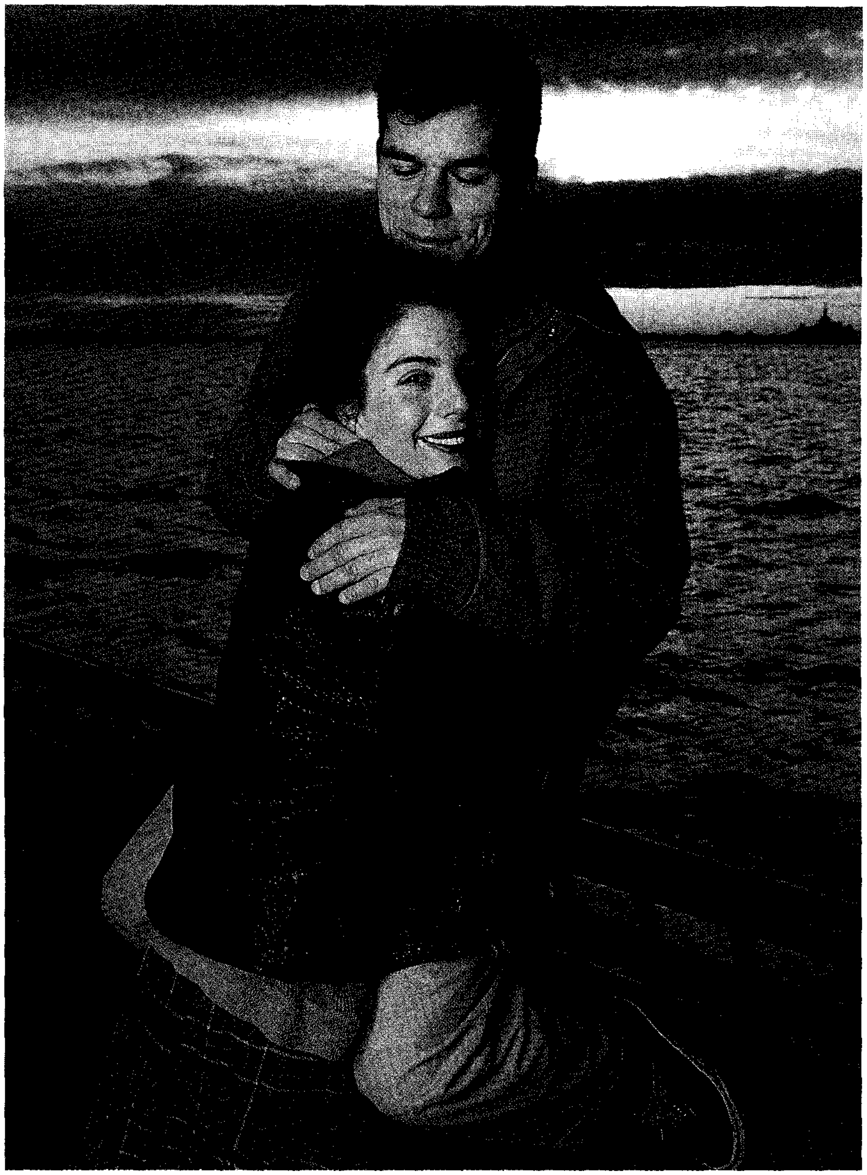
"Yes," said Bill.

They were married in October 1985 in a Jewish ceremony at Moran's, an Irish restaurant in Chelsea. One morning, a few days after they returned from their honeymoon in Europe, Marian got up at Bill's place and, as usual, prepared to walk across the hall to brush her teeth. For years now, she had been using her apartment as a study and a place to get dressed. And like all New Yorkers, Bill and Marian had each been loath to give up a good space. But now Bill was adamant. "You're my wife now," Bill told Marian. "And I don't want you going back and forth across the hall every morning." His place was bigger anyway. From now on, said Bill, Marian was living with him.

'THY PROUD HEART'S SLAVE'

Paul Cheney and Evan Harris

"IT'S A STRANGE STORY," PAUL CHENEY WAS SAYING. Paul looks a little like Jean-Paul Belmondo, chain-smoking with a bravado older than his years. He is 23. As he spoke, he kept his eye on Evan Harris at all times. Evan is soft and voluptuous, her skin is powdery white, her lips are painted a deep red. She is 22. Evan and Paul met a year and a half ago in a class on Shakespeare's sonnets at the New School. They also had a history-of-aesthetics class together in the afternoon, where they studied Hegel and the absolute spirit. When Paul looked at Evan in



EVAN HARRIS AND PAUL CHENEY IN BATTERY PARK CITY.

class, he felt that she was "sighing and skeptical." There was one note of hope, however: Every now and then, Evan would simply reach over and take a sip out of his coffee cup.

Paul quickly learned Evan's class schedule. After aesthetics, she had dramatic theory. One day, Evan said she was going to skip the theory class. Then she would have to have lunch with him, Paul said. At a "greasy spoon" on Sixth Avenue, Evan was "kind of difficult," Paul remembers, and "sort of glacial." They talked about deconstruction and the breakdown of form. Evan said that deconstruction saps literature of its real power. Paul agreed. "You can't find many people who agree with me on deconstruction," notes Evan, who was beginning to find Paul intellectually interesting.

Evan continued to sip Paul's coffee in class. Paul was pretty sure he could get her to go out with him at least once. One day, Paul called Evan about the new course schedule, and he asked her out for the following Friday. She accepted.

The night of the date, a blizzard descended on New York. The snow was wild and deep. Evan and Paul walked to a restaurant below Canal Street. After dinner, Paul suggested they go to a bar on West Broadway for a drink. But the snow was coming down so thickly that they got lost.

Later, when they found the bar, they got into a "theoretical discussion" about when a date is actually a date. Paul wanted Evan to admit this was a date, but she wouldn't. Later, when she walked him to the subway, he gave her "sort of a hug," Evan remembers, and they made plans to go ska ing the following week.

When that day arrived, Evan discovered tha Paul was "a sufficiently cool skater," impo tant because her father is an excellent skate Wollman Rink was also particularly romanti Evan remembers. In every courtship, ther comes a time when people must hold hand Paul had been looking for a pretext to hold Ev an's, and now he had found one.

The next week, Paul invited Evan to hi place for dinner. He had made an egg dish but Evan didn't eat because of "a terribl dream I'd had involving eggs." Now, sudden ly, Evan realized she was attracted to Pau physically, and she stayed a long time. But a the end of the evening, Paul didn't kiss her

Soon afterward, on a long walk by the riv er, a second opportunity for Paul to kiss he presented itself, but again he demurred. Eva couldn't understand it. If he had been th lead in a romantic movie, she thought, h would have been fired.

But Paul's ways were not those of a leading man. Back at Evan's place, as they sat together, Paul suddenly took hold of her feet. This was the signal Evan had been looking for, and she "attacked" him. (Paul had delayed the kiss because he thought Evan was going out with him just to "indulge me.") They were together now. On Valentine's Day, a few days later, Evan showed up wearing all black, with bright-red lipstick. Paul loved the lipstick—it made her look "bee-stung," he thought. Evan made Paul a Valentine with a *T* embroidered on it (in logic, *T* is the sign for "truth"). Paul gave Evan *The Unbearable Lightness of Being,* by Milan Kundera, and a box of raspberries.

It's been a year now since Evan and Paul fell in love. "I can't imagine being with anybody else," says Evan. "Neither can I," says Paul. Sometimes, they recite sonnets to each other. "Th'expense of spirit in a waste of shame/ Is lust in action," Paul tells Evan, from Sonnet 129. "And till action, lust/ Is perjur'd, murd'rous, bloody, full of blame." Of course, Paul means this ironically, because, he explains, "when there's love, there is no shame in lust." Sometimes, Evan recites a bit of Sonnet 29 to Paul: "When in disgrace with Fortune and men's eyes/ I all alone beweep my outcast state. . . ." For her, says Evan, the sonnet expresses "this incredible feeling of being lucky to know a person, this notion of grace" that she has Paul in her life.

On the day Evan finally got her B.A. from the New School, she wondered aloud about what she should do with her life.

"What you really want," said Paul, quoting Sonnet 141, "is for me 'thy proud heart's slave and vassal wretch to be.' "

"You're right!" cried Evan.

JUST IN TIME

Charlene Landis and Tom Leslie

WITH HER PERT BLONDE LOOKS, CHARLENE Landis has never had trouble finding dates. But she had never particularly wanted to marry. She loved her life the way it was, enjoying all New York has to offer—opera, ballet, good food, just walking through the streets of the city.

Then, in 1986, Charlene turned 40. She still didn't want to

"You can't find many people who agree with me on deconstruction," says Evan, who was beginning to find her classmate intellectually interesting.

arry, but she wanted a change. What she would like, Charlene ought, was someone to whom she was the most important erson in the world. But she had gone through all the friends of er friends, and she wasn't the kind of person who hung out in ars. How could she meet a man?

One day, Charlene got a letter from "The Millionaire's Club." t was a dating club with an elaborate questionnaire on everyhing from current events to drinking habits. It seemed more ntelligent than most. She made an appointment to visit the office, on West 57th Street.

There, she filled out the questionnaire, was interviewed on ideotape, and was photographed. The fee was high, about 1,000 for two years, but the club's library was lined with books f members' photographs and their questionnaires. If you chose omeone, the other person was given your file. If he or she liked t, you were given each other's phone number.

For the next two years, Charlene, who lives on the Upper West Side, chose and was chosen. She dated many nice men, ut no one special. Just four weeks before her membership was o end, she was browsing through the books looking for a few ast dates when she came to Tom Leslie's picture. Good-lookng, thought Charlene. In his videotape interview, Tom seemed elf-assured. But the file said he was a "computer-programming project leader" for a bank. Banking, thought Charlene. Could be a dud. Yet he had a degree in theater arts. Maybe. . . .

Tom Leslie, who lived in Chelsea, was finding Manhattan dating rituals to be a grind. He was handsome, self-confident, quite successful, but there seemed to be a terrible misunderstanding. If you treated Manhattan women well, they somehow didn't respect you. And by the time they were in their thirties, he found, many of them had built a wall around themselves. Tom was nearing 40, and he was tired of being alone. He hated bars, and "I'm a terrible one-night stand in every way," he says. He, too, had gotten a mailing about the dating club, which had been renamed "Invitations." Why not give it a try? he thought.

The club told Tom he had been "chosen." Tom believed that the person "choosing" should make the first call. He had told his life story enough on first dates. But Charlene expected Tom to call *her.*

When he didn't, she phoned. They found they both loved to travel. Tom had just signed up for an adventure tour of Costa Rica. "That's right on the top of my list!" cried Charlene.

She didn't say, "Costa Rica! Where's that?" or "Aren't there mosquitoes?" Tom remembers.

TOM EXPECTED CHARLENE TO "PENCIL HIM IN" THE way most Manhattan women did. But she agreed to meet him the next night. When Tom entered the restaurant, Charlene looked at him and thought, Very good-looking. He was wearing a European suit, not a banker's uniform.

But Charlene had on slacks and a rumpled blouse. "This woman's attractive," Tom remembers thinking, "but she's made no effort." She's not interested, he thought.

Nonetheless, over dinner, they discovered they came from similar backgrounds—"mainstream Protestant." Despite the difference in age, they had even "dropped out" for a while, becoming "hippies" in the same year. It was such a relief, they both thought, not to have to explain things. At the end of the evening, Tom gave Charlene a little kiss, and they went their separate ways.

A few days later, Tom, full of hope, called Charlene for a second date. But she was leaving on a business trip, she said. Oh, no, Tom thought, the Manhattan woman's syndrome again! Whenever these women had to travel, it seemed that they could never go out the night before, because they always had to *pack.*

But after they hung up, Charlene realized Tom had misunderstood her schedule. She phoned back, and Tom was encouraged by her call.

They agreed to meet again at an Indian restaurant on East 6th Street, since they had established that they both liked spicy food. This time, Charlene wore a black leather miniskirt. She's *interested,* Tom thought. Charlene remembers getting flustered and knocking over the condiment tray.

After dinner, they walked up to 23rd Street on a lovely fall night. Tom was angling to get Charlene to his apartment. But she had to catch a plane the next morning, and she had to get ready. Here we go again, thought Tom.

A few days later, when Charlene returned, they went to see *Drugstore Cowboy.* Tom wanted to ask Charlene to stay over, but it was a weeknight, and they both had to work. He walked her to the 14th Street subway. Then, just as she walked through the turnstile, he leaned over and kissed her, making Charlene feel "like I was covered in a purple haze. That got me thinking!"

Soon, Charlene had to go away again. She gave Tom the phone number of her hotel. She had loved the kiss, and she wondered why he didn't call. (He had, but the hotel didn't give her the message.)

When Charlene arrived home, she invited Tom to some friends' for dinner. "We sat around swooning," says Charlene. "We couldn't get out of that dinner fast enough." This time, Charlene accepted Tom's invitation to his apartment.

The next morning, Tom asked, "Does this mean we're dating?" Charlene said it did.

Not long afterward, Tom ran into a man who had worked at the dating club. He was out of a job, the man said. One day, without warning, the owner of the club had come to the office, taken all the videos away, and locked the doors. The club had just vanished, the man said.

Well, thought Tom, the club had served its purpose, at least in one case. It had brought him and Charlene together.

Six months later, on November 24, 1990, Tom and Charlene were married at the Little Church Around the Corner, at Fifth Avenue and 29th Street. They honeymooned in the Yucatán. ■

O Lord, the hardness of this place.
Galleries fitted to entomb
feeling and bodies,
Sky catacombs where love's
declensions stiffen into
Fixity.

CYNTHIA MACDONALD
Apartments on First Avenue

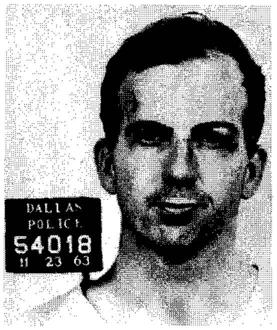
THE BIG 'LIES' OF JFK

BY DAVID W. BELIN

In the furor over the film JFK, *it is easy to lose sight of just how exhaustive the investigation of the assassination of John F. Kennedy by the Warren Commission was. The commission over nine months accumulated eyewitness and expert testimony, and ballistic and other physical evidence that eventually filled 26 volumes and a summary report. The overwhelming weight of that evidence points to Lee Harvey Oswald as the lone gunman. David W. Belin was a counsel and a key investigator for the Warren Commission and is author of* Final Disclosure: The Full Truth About the Assassination of President Kennedy *and* November 22, 1963: You Are the Jury. *(Royalties from both books went to charity.) Belin, who now practices law in Des Moines and New York, is deeply troubled by the revisionist history presented in* JFK, *as well as in the book on which the movie is based—*On the Trail of the Assassins, *by former New Orleans district attorney Jim Garrison—and* The Men Who Killed Kennedy, *a recent five-hour series on the Arts & Entertainment Network. He claims that in* JFK *alone, there are "more than 100 major lies and omissions." In a memo written to his files and made available to* New York, *Belin attempts to refute several of what he considers the worst transgressions of the film, the book, and the A&E series:*

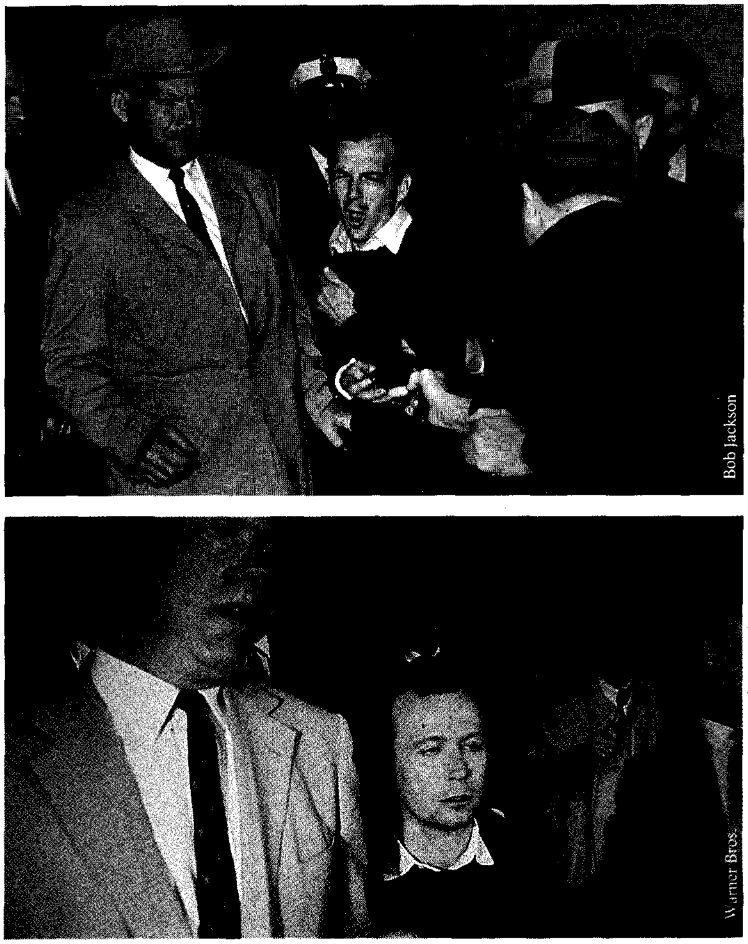
A scene from JFK: *"Americans will eventually understand the perpetration of the big lie."*

The basic format underlying the spread of lies about the murders of President Kennedy and Dallas police officer J. D. Tippit on November 22, 1963, is to cover up the overwhelming weight of the evidence and to paste together scraps of testimony to form a case for conspiracy while covering up the guilt of Lee Harvey Oswald, who was the lone gunman. The Oliver Stone–Kevin Costner film *JFK*, as well as the book by Garrison and the recent five-hour A&E television series, has adopted this format. Four vivid examples involve the critical testimony of postal inspector Harry Holmes, cabdriver William Scoggins, shoe-store manager Johnny Calvin Brewer, and steamfitter Howard Brennan—some of the key witnesses whose testimony I took while I served as counsel to the Warren Commission. Together with California attorney Joseph Ball, I was assigned to what was called Area II: the determination of who killed President Kennedy and who killed officer Tippit.



Oswald's mug shot.

Postal inspector Holmes's testimony independently disproves the central thesis of the film *JFK*, that the killing of Oswald by Jack Ruby was the ultimate act proving the existence of conspiracy. William Scoggins was the most important witness to the murder of Tippit and actually saw Oswald from a distance of as close as twelve feet. Johnny Calvin Brewer is the Dallas citizen who was responsible for the apprehension of Oswald in the Texas Theatre. Howard Brennan was the witness who actually saw the gunman fire from the southeast-corner, sixth-floor window of the Texas School Book Depository building, went to the police, told them what he had seen, and described the gunman as young, white, slender, about five feet ten, weighing about 160 pounds—a description remarkably close to Oswald's. None of the crucial testimony of these witnesses appears in *JFK* or in Garrison's book, which forms a large part of the foundation of the Stone movie. Here are a few highlights from their testimony.



Bob Jackson

Warner Bros.

1 **THE SHOOTING OF OSWALD BY JACK RUBY.**

The film (bottom) portrays Ruby as part of a conspiracy. But the evidence shows his encounter with Oswald was by chance.

1. POSTAL INSPECTOR HARRY HOLMES. On Sunday morning, November 24, 1963, Holmes was on his way to church with his wife. At the last minute, he decided instead to go to the Dallas police station to see if he could help his friend Captain Will Fritz. Holmes had been assisting Fritz in the investigation of the murder of President Kennedy and the murder of officer Tippit, the Dallas policeman who was killed by Oswald about 45 minutes after the Kennedy assassination and whose murder is really the Rosetta stone to understanding the truth about the assassination. Holmes entered Captain Fritz's office, where Oswald was being interrogated by Fritz and representatives of the Secret Service and the FBI. During their interrogation, Fritz turned to Holmes and gave him the opportunity to ask questions. Holmes jumped at the chance, and the session was extended approximately another half-hour.

Jack Ruby, meanwhile, had come downtown to the Western Union office to send a money order to one of his employees. The time stamp on the money order showed that he was at the Western Union office at 11:17 A.M. Jack Ruby went from the Western Union office to the basement of the nearby police station, where he joined a group of reporters awaiting the transfer of Oswald to the county jail. Oswald was killed at 11:21 A.M. If Harry Holmes had just continued on to church that morning, the interrogation session would have ended and Oswald would have been transferred long before Jack Ruby ever got to the Western Union office. Obviously, if Jack Ruby were part of a conspiracy, he would have been downtown at least a half-hour earlier. And common sense dictates that a conspiratorial ''hit man'' would not kill his target in the middle of a police station.

But nowhere will the movie audiences seeing *JFK* ever learn about postal inspector Holmes, whose testimony is one of many elements showing that Jack Ruby was not conspiratorially involved. Nor will they ever learn about the testimony of Jack Ruby's rabbi, Hillel Silverman, who, on the basis of his many visits with Ruby in prison, is convinced that Ruby was not involved in any conspiracy. Nor will they ever learn about Jack Ruby's lie-detector test and the results, which, although not 100 percent accurate, confirmed that Ruby was not part of a conspiracy.

2. WILLIAM SCOGGINS AND THE TIPPIT MURDER. Nowhere in *JFK* (or in the A&E series) does the viewer ever learn that six eyewitnesses, including cabdriver William Scoggins, who was twelve feet from Oswald, witnessed Oswald at the Tippit-murder scene or running away from the Tippit-murder scene with gun in hand, and positively identified him as the gunman. As Oswald reloaded his gun, he tossed cartridge cases into the bushes as he headed toward Scoggins's cab, and four of these cartridge cases were turned over to the police. Ballistically, it was determined that they were fired from the revolver Oswald pulled out in the Texas Theatre as police approached. Cartridge cases are an absolute means of ballistic identification. Because Oswald's revolver had been rechambered and because of the mutilated condition of the bullets in Tippit's body, FBI experts could not absolutely identify the bullets as having been fired from Oswald's revolver. But an independent expert retained by the Warren Commission was able to confirm that one of the bullets did indeed come from Oswald's revolver. Of course, the movie, as well as the A&E series, covers up the ballistic testimony, which is overwhelming when combined with the eyewitnesses and Oswald's pulling his gun.

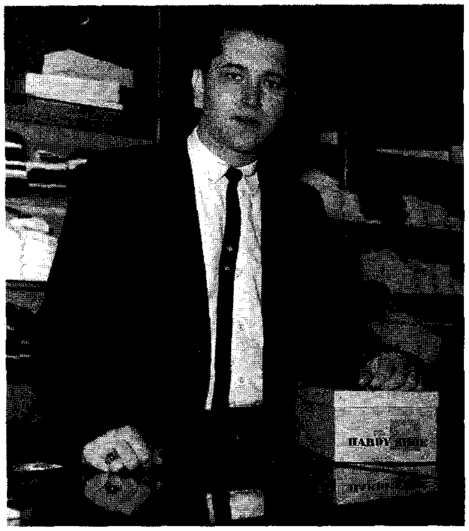
2 **THE TIPPIT MURDER.**
Six eyewitnesses prove—contrary to JFK*—that Oswald shot officer Tippit (above).*

3. JOHNNY CALVIN BREWER AND THE ARREST OF OSWALD. Oswald was apprehended in the Texas Theatre because an independent citizen, Johnny Calvin Brewer, who worked in the neighborhood where the Tippit murder took place, became suspicious of Oswald as Oswald ducked into Brewer's shoe store as police sirens were heard and then immediately left as the sirens faded. Brewer trailed Oswald to the Texas Theatre, had the cashier call the police, and pointed Oswald out to the police as they entered the theater and the house lights were turned on. All of this is covered up in the movie, as well as in the Garrison book (and in the A&E series).

4. HOWARD BRENNAN, WHO SAW THE ASSASSIN FIRE. Howard Brennan was seated on a retaining wall facing the Texas School Book Depository building and, after hearing what he first thought was a firecracker, looked up and actually saw the gunman take aim and fire the last shot. Brennan went to the police and told them what he had seen, and it was his description of the gunman that was broadcast on the Dallas police radio approximately fifteen minutes after the assassination. When police entered the book depository and went to the sixth-floor assassination window, they found three cartridge cases, which were determined to have been fired from Oswald's rifle, which was found from the back stairway in the northwest corner of the sixth floor. They also found a large homemade paper bag undoubtedly used to carry the rifle into the building, and it contained the left-index-finger print and the right-palm print of Oswald. Oswald's palm print was also on the rifle. It was also determined scientifically that Oswald's rifle had fired the bullet that struck President Kennedy's head—two portions of that bullet were large enough to be ballistically identifiable. (This is independent proof that Kennedy was not struck in the head by a shot fired from the grassy-knoll area, despite the movement that one sees from the Zapruder film.)

Neutron-activation-analysis tests on the bullet fragments from Governor Connally's wrist subsequently proved that they came from the nearly whole bullet that fell off his stretcher. Ballistic tests proved that bullet was

3 **THE CAPTURE OF OSWALD.**
JFK *ignores the role of salesman Johnny Brewer (left) in the arrest of Oswald at the Texas Theatre.*



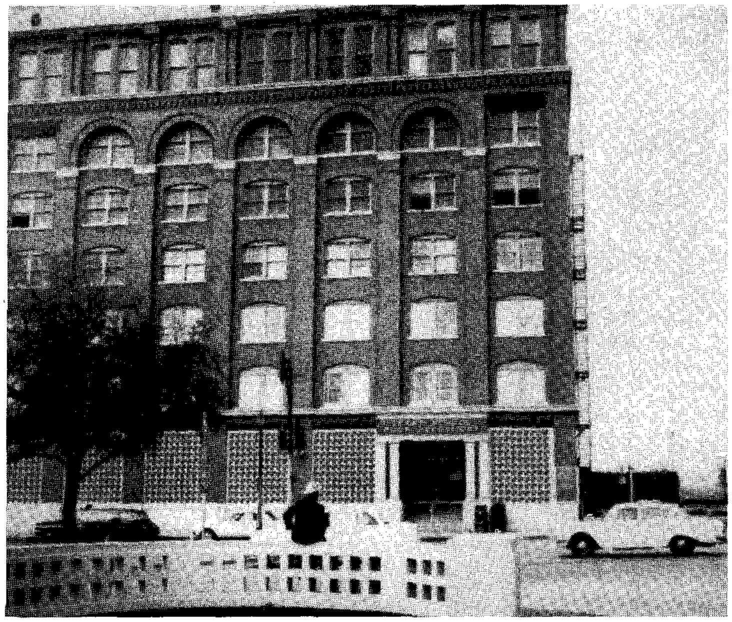
CRY OF BATTLE
VAN HEFLIN
WAR IS HELL

Photographs: bottom left, UPI/Bettmann Newsphotos; top, bottom right, AP/Wide World.

fired from Oswald's rifle. Connally's doctors all agree he was hit by one bullet, which was the bullet that first passed through President Kennedy's neck. Governor Connally was right in line to receive the shot. Nineteen out of twenty medical experts who served on the four independent panels that over the years have examined the autopsy photographs and X-rays of President Kennedy have confirmed that all of the shots came from the rear. Of course, this is omitted in *JFK,* as it was in the A&E five-hour series.

In the 1975 report of the Commission on CIA Activities Within the United States (the Rockefeller Commission), there are summaries of the findings of three of the investigative panels (separate from them, there is the 1979 report of the House Select Committee on Assassinations). In all four, the medical experts determined that all of the shots came from the rear and there is specific discussion of the head movement of the president when the fatal bullet struck. *JFK* uses the head movement as proof of a bullet from the front, despite the unanimous findings to the contrary by the physicians on these panels, and despite the irrefutable ballistic evidence that the bullet came from Oswald's rifle. According to the report of Dr. Alfred Olivier, ''the violent motions of the President's body following the head shot could not possibly have been caused by the *impact* of the bullet.'' He attributed the popular misconception on this subject to the dramatic effects employed in television and motion-picture productions. The *impact* of such a bullet, he explained, can cause some immediate movement of the *head* in the direction of the bullet, but it would not produce any significant movement of the *body*. He also explained that a head wound such as that sustained by President Kennedy produces an ''explosion'' of tissue at the area where the bullet exits from the head, causing a '' 'jet effect' which almost instantly moves the head back in the direction from which the bullet came.'' The 1979 House Select Committee report also concluded that the head shot, as well as the shot that passed through President Kennedy's neck and then struck Governor Connally, came from Oswald's rifle and was fired by Oswald. Of course, none of these facts is included in *JFK,* in A&E's *The Men Who Killed Kennedy,* or in Garrison's book.

IN DEFENSE OF WARREN. When will Hollywood produce a movie that includes the heart of the testimony of Holmes, Scoggins, Brewer, and Brennan—a movie that tells the truth? When will the A&E network produce five hours of commercial television that presents the truth? When will the responsible leaders of our free press, who owe so much to Earl Warren, stand up for the truth, expose the techniques that have been used to disseminate the big lie that there was a high-level coup d'état involving the CIA or organized crime or both, and the big lie that Lyndon Johnson was part of the cover-up (Garrison calls him an accessory after the fact), and fully defend Earl Warren's name from the slanderous charges that have been made against him and the Warren Commission?



4 **THE SHOOTING OF KENNEDY.** *A witness on the retaining wall (above) in front of the book depository saw Oswald shoot Kennedy. This is not in JFK.*

There are some who assert in the face of this conspiracy barrage by the mass media that we will never know the truth. That simply is not accurate. The truth is known: Lee Harvey Oswald was the lone gunman who killed President Kennedy and Dallas police officer J. D. Tippit. (To reinforce that truth, in 1975 I filed a Freedom of Information Act request, seeking the release of all remaining Warren Commission files. Unfortunately, the fruits of that filing produced less than 5 percent of the remaining material.) However, all the salient evidence is already available. If the press were ever to approach that evidence with the kind of diligence and fairness that the American people have the right to expect, then the overwhelming majority of Americans would not only understand the truth but would also understand the techniques of the big lie, so that the kind of deception used by the producers of *JFK* would be exposed for all to see. The press owes that obligation to the memory of President Kennedy, to the memory of Earl Warren, and, indeed, to the American people. To paraphrase Walter Lippmann, the time has come for the press to devote sufficient effort to help the truth emerge for all America and, indeed, for all the world to know. The time has also come for the press to rise to the defense of Earl Warren from the reckless charges that are being made by those who not only seek to cover up the truth but who, in the course of making money out of the Dallas tragedy, slander the name and reputation of an individual who stood for truth and justice. ■

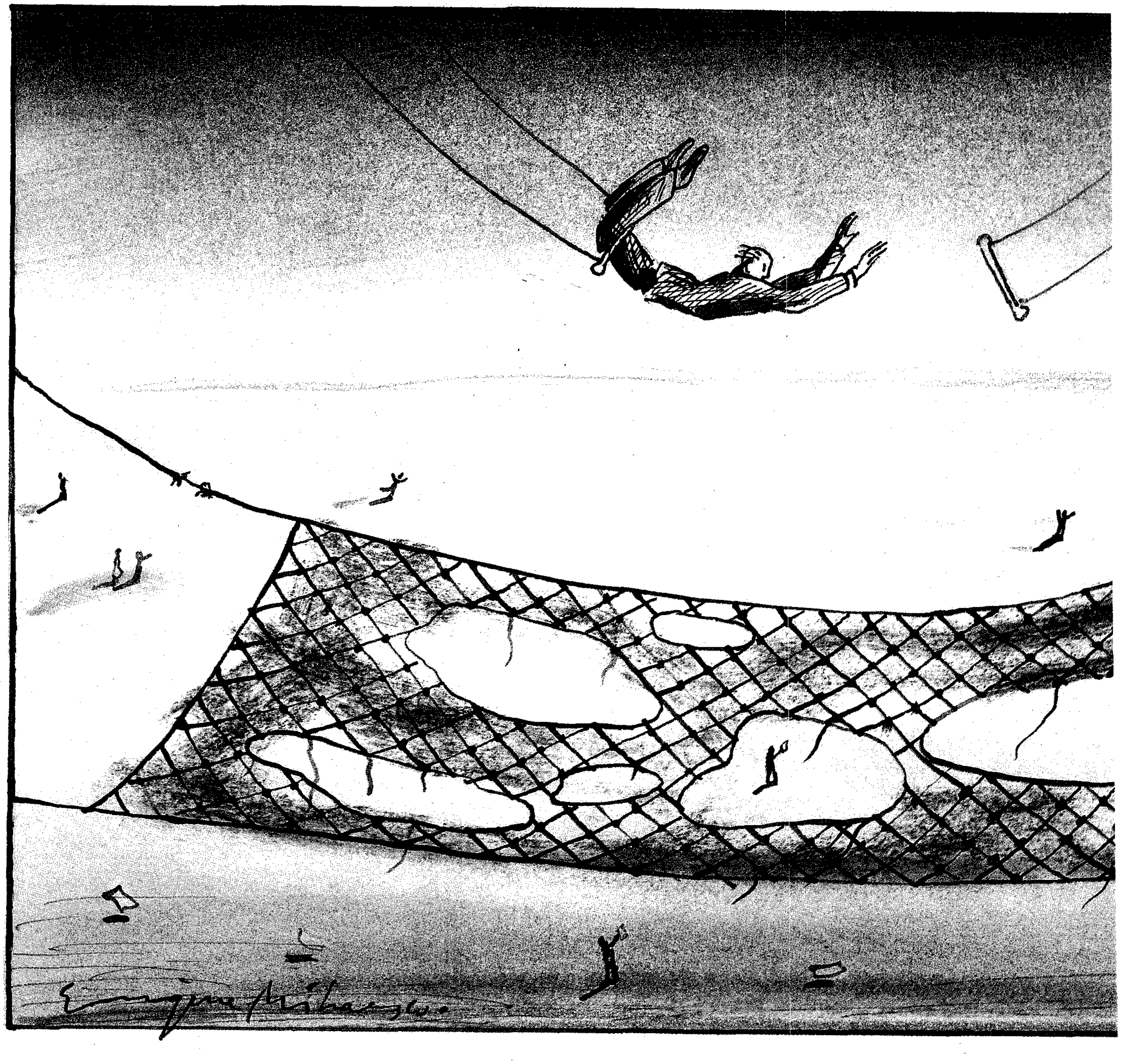
Photographs:top, UPI/Bettmann Newsphotos; center,courtesy of the National Archives.

ALL ABOUT

HEALTH INSU

Look sharp: Even those who can afford a policy can plunge t

BY JEANNE KASSLER, M.D.



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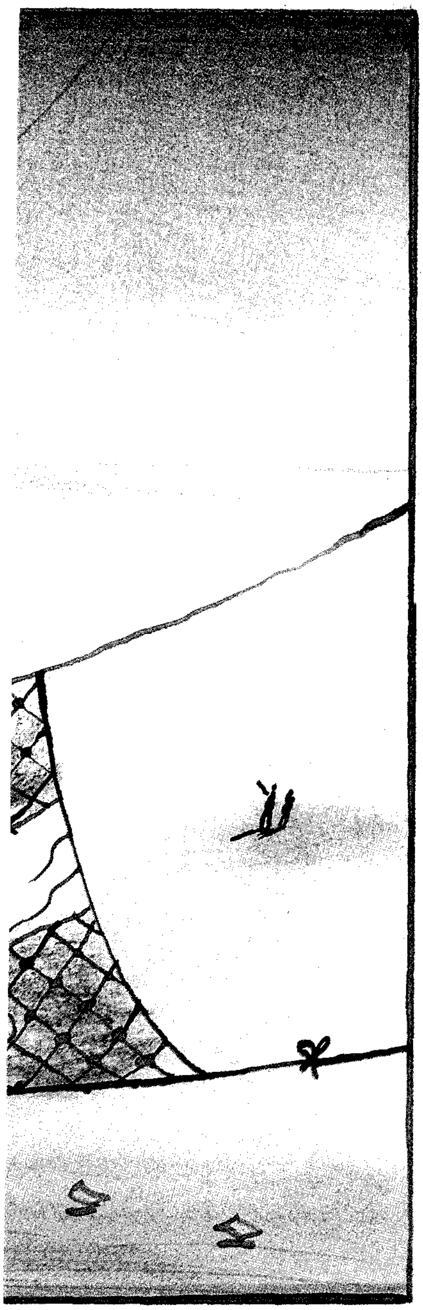

CAROLYN READE* WANTED TO SWITCH TO her husband's health-insurance plan after she discovered that his—not hers—covered infertility treatment. But her husband's insurer refused, writing that her application was denied "because of information from her doctor." When the couple appealed, the insurance company specified that she was being denied coverage because of infertility.

A few months later, Reade, now pregnant without medical assistance, reapplied. The company again refused to provide coverage—this time because she was pregnant.

As Carolyn Reade discovered, learning how to make the most of your insurance options (which are dwindling) and how to read your policy (which isn't easy) are the key steps in the art of insurance self-defense.

There aren't any easy answers for the growing number of people whose insurance status is jeopardized; understanding your situation is the first (and perhaps only) step you can take to protect yourself. What follows is a guide to understanding your policy before you have to use it.

FOR THE VAST MAJORITY OF PEOPLE who get health insurance through work, their choice—if indeed they get a choice—is generally between a traditional expense-reimbursed policy and a health-maintenance organization (HMO). Patients covered under an expense-reimbursed policy pay the bill and the insurer reimburses them; they may choose any doctor. Under an HMO, patients must be treated by the doctors selected by the HMO, but their out-of-pocket expenses are much lower than they would be under an expense-reimbursed policy.

Lately, however, the line between these two basic types of health insurance has blurred. Some expense-reimbursed plans have added "managed care" restrictions requiring patients to get prior approval from the insurer before they are hospitalized—or, in an emergency, a few days after they've been rushed to the hospital.

Reade suffered the consequences of ignoring this provision. Since her husband's policy denied her coverage for pregnancy, she stuck with her own employer's policy, which operated under managed-care rules. Her son was born four weeks prematurely by cesarean section. She failed to notify her insurer within 48 hours of hospitalization—an understandable lapse, since she was extremely worried and she hadn't read her insurance contract for five years. But because of that lapse, the insurance company paid 10 percent less than it normally would have.

Adding to the confusion is the fact that many of today's HMOs look more like expense-reimbursed plans. Unlike HIP (the original New York HMO), in which patients get care from doctors under one cliniclike roof (going outside only for a few specialists), new HMOs like PruCare and Oxford use doctors who practice in their own private offices. And in an effort to entice reluctant clients into the HMO system, some HMOs are offering hybrid policies. You can see a doctor on the HMO list for the usual small co-payment, or you can choose a nonparticipating doctor and get partially reimbursed.

Generally, people buying health insurance as individuals are more vulnerable than people joining group plans. They pay more for fewer benefits—indeed, they may find it hard to get any coverage, no matter what they can pay. Empire Blue Cross/Blue Shield is the main source of coverage for individuals. Since other insurers can skim off the healthier clients, Empire sets such stiff premiums that many people simply can't afford to buy a policy. (Last fall, Empire requested a 50 percent rate hike for major-medical plans. It was denied, but the company made another request in January, and it is expected that some increase will be granted.)

Individual and small-group policyholders are at another disadvantage. Unlike members of large-group plans, they are subject to "rating": Because of their medical past, their premiums can be increased, certain medical conditions can be excluded, or the applicant can be denied any coverage at all. The conditions that get a patient rated vary from insurer to insurer, but they can be common indeed: A recent federal study citing frequently excluded conditions listed routine problems like migraines, hemorrhoids, and earaches.

IF YOU ARE APPLYING FOR NEW INSURANCE or using your policy for the first time, pay close attention to the following details. Otherwise, you may discover when applying for reimbursement for thousands of dollars' worth of medical bills that you are not covered for what ails you.

1. Find out when coverage begins. Employer-provided health insurance may not start on the date of employment; there can be a waiting period, sometimes as long as three months. It's important to maintain your old health policy during this period. Ask about the eligibility date. Those who sign up for an employer's plan as soon as they are eligible must be accepted into the group. But those who decide to wait beyond the option date will find themselves treated like individual applicants, subject to rating for past health problems or even being denied coverage. (People insured by Empire—either as individuals or as members of group plans—will usually be able to transfer coverage from one Empire plan to another if they switch jobs or convert to an individual plan.)

2. Pay attention to the waiting period. As a rule, expense-reimbursed policies ex-

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*Name has been changed.

ILLUSTRATION BY EUGENE MIHAESCO

clude coverage for "preexisting conditions" (medical conditions the client knew about or should have known about) until the client has been insured for a certain number of months. For many patients, the health benefits of early detection and treatment—even of conditions discovered in utero or corrected shortly after birth—can haunt them when they try to get insurance. Even people who have been continuously insured can be trapped in a use-it-and-lose-it scenario.

Empire's exclusionary period is eleven months; some commercial carriers don't cover preexisting conditions for two years. The good news is that immediate coverage of preexisting conditions cannot be denied by HMOs, companies with more than 300 employees, and insurers that replace an existing group policy.

3. Scrutinize the policy. It's worth the trouble. Few people who have major-medical policies (policies that include hospital and outpatient benefits) realize that they may be uninsured for their current illness. All new policyholders get a brief disclosure statement that highlights a plan's key features, but few bother to read the ten- to twelve-page policy that is the legal document—until they need it. "If there is one thing to remember, it's to read the policy," says Phillip Benoit, whose Medi-Claims Services files and pursues medical claims for seriously ill patients.

POLICYSHOCK *One individual-policy holder saw her premium go from $587.88 in 1990 to $6,803.52 in 1991.* ■

Carolyn Reade's mistake was not checking which policy—hers or her husband's—covered infertility treatment. She could have played it safe by choosing the insurance plan with the broadest benefits before she tried to get pregnant. If you have a choice of policies—perhaps because, like Reade, you can choose between yours and your spouse's—do a cost-benefit analysis. Can you afford the one with the broadest benefits? Once you develop problems, you may, like Reade, lose this option.

If you think a certain treatment might be experimental, check with your insurance company, not with your doctor. What one insurer calls experimental another may accept as standard medical practice.

If your insurer claims the treatment you want is experimental, you have a couple of options. Talk to your doctor about alternatives; see whether another treatment could safely be substituted. If you decide to go ahead despite the insurer's verdict, you can submit the claim with the hope that the person reading it will allow it. Sometimes the reviewer doesn't understand, and the claim gets paid out of ignorance. But you must be prepared for the more likely scenario—that you're going to foot the bill. If the insurer nixes the claim, you can fight its decision by contacting the State Insurance Department (page 51). A young woman recently won after her insurer denied a nonsurgical treatment of endometriosis. People *do* win—just don't count on it.

4. Note the financial limits. Most expense-reimbursed plans have a deductible—the amount patients must pay out of pocket before insurance coverage kicks in. In some policies, that deductible goes as high as $5,000.

In deciding what deductible to choose, you must factor in what you expect your medical expenses to run, who's paying for the insurance, and your tax situation. If you rarely use medical care, choose the highest deductible. If you're an average user, it's generally best to opt for the middle deductible, where you limit out-of-pocket costs but don't pay the highest premiums.

If your employer is paying for your health insurance, you may want a lower deductible, because he pays for part of your insurance costs but none of your deductible. Think about the tax angle: The premium may be partly deductible or may be taken from pretax dollars. The out-of-pocket costs probably are post-tax dollars and not deductible.

A FINAL WORD ON FINANCIAL limits: Don't confuse the deductible with breadth of coverage. It is much better to pay a higher deductible but know you have coverage for high-ticket items like a bone-marrow transplant.

HMOs don't have deductibles, and out-of-pocket expenses are limited to modest co-payments, typically $5 or $10 for an office visit.

Be alert to the fact that the company may be building in certain limits. For instance, policy offered by Mutual of New York several years ago (it's no longer offered) provided the standard 80 percent coverage o the cost of a semi-private hospital bed, bu MONY capped the allowed cost for such bed at $400 a day. At that time, New Yor hospital beds cost $650 a day, leaving th patient with up to $330 a day in uninsured costs for room and board.

Some policies set a lifetime cap. In New York State, the minimum cap for majo medical policies is $100,000, notes Fre Bodner, chief of the health-and-life-polic bureau at the New York State Departmen of Insurance. Most expense-reimburse plans pay 80 percent of allowed expense until a certain limit is reached; after that the company pays 100 percent of allowe expenses. A $1-million cap is common This sounds generous but may not be in thi era of $200,000 transplants and rapidly rising medical costs.

5. Beware of a right-to-cancel clause. If the company can cancel you policy for reasons other than nonpayment o premiums, try to find a substitute. Although companies can't cancel an individual because of poor health, they can decide to dump whole classes of insured. Recently, Empire canceled all policies held by New York City–area associations, leaving even the county medical and dental societies in the lurch. Small employee groups—usually defined as those with fewer than 50 members—also are vulnerable. Commercial carriers can unload an unprofitable small group *if* there's a cancellation clause; Empire, however, cannot.

Skyrocketing premiums can have the same impact as cancellation. Commercial insurers have tended to jack up premiums rather than cancel groups outright, Bodner says. But there's some good news: A regulation that is being phased in limits the annual increases commercial carriers can charge members of small groups. The regulation also aims to curtail the practice of offering artificially low first-year rates.

Individual policyholders, too, are finding that soaring premiums are forcing them to drop their coverage. Betty Levine discovered that the small major-medical policy she bought in 1964, whose premiums rose slowly through the years, jumped from $587.88 in 1990 to $6,803.52 in 1991, when she turned 65. "I thought the decimal point went wrong," she said. By signing a Medicare waiver—something the company wanted ier to do—she got her premium dropped to $413.04, but she informed the insurer that she was signing under duress. This past September, when Empire proposed its since-denied rate hike, a policyholder protested that she could not pay $5,178 for her individual policy and also eat.

6. Be prudent about filing claims. It may not be wise to file a small or iffy claim. Because of the deductible, you may have to pay the lion's share out of pocket anyway. But more important, today's illness is tomorrow's "preexisting condition." You may be better off keeping an unblemished health record, especially if you have to change insurers (which is likely if you're changing jobs). Some illnesses may be excluded from coverage during the waiting period; others may destroy your chances of getting insurance.

Generally, health insurers know only what you tell them and whatever they learn from the doctors you've listed on your application. But remember, if your insurer finds out later that you weren't entirely forthright, the company may disallow your claim—and perhaps your entire policy. While the insurer probably won't find out that you were treated for a urinary infection when you went home for Christmas two years ago, it is likely to find out if you had a kidney operation.

CONSUMERS WHO ARE INSURED through New York State–licensed health insurers are given several legal protections. But for many New Yorkers, the regulations don't apply.

New York State mandates that *all* policyholders in the state be covered for certain conditions: maternity care (although not if the pregnancy predates the policy), mammography, and home care. Coverage for treatment of drug and alcohol problems is mandated for group policies only. Indeed, in January 1991, mandated coverage was expanded: Policies covering the cost of prescription drugs must now cover "off-label" use of chemotherapy, a very common situation in which chemotherapy drugs are used for cancers other than the ones for which they have FDA approval.

But if you work for a multistate employer, you may not get these benefits. "Technically, you can get another state's benefits," says Bodner. "If the company has a legitimate presence out of state, your employer can choose to give all his employees the other state's benefits, even if they're lesser." All you can do is consider alternatives—such as coverage under a spouse's health plan, an association, or an individual policy.

State regulations also don't apply if you work for a company that is self-insured. "Up to one half of large employers—those with more than 500 employees—are self-insured," Bodner estimates. Employees of self-insured firms are covered under federal legislation known by the acronym ERISA. Their health plans are technically employee-benefits programs rather than health insurance. "Employees may not be aware of it," says Charles Henricks, the State Insurance Department's assistant chief examiner. "They may even get a Blue Cross card because Blue Cross [may be] the plan administrator."

"In these plans, there's a dangerous trend toward capping benefits by conditions," says David Hansell, policy director of Gay Men's Health Crisis. "Some plans have limited AIDS benefits to $5,000 to $10,000," he says. (In November, a Federal Appeals Court declared this legal—saying that a company's decision to limit benefits did not violate ERISA, the federal law that governs employer-sponsored benefit plans. After one company learned an employee had AIDS, it changed medical plans and capped lifetime benefits for AIDS-related conditions at $5,000, though the $1-million lifetime cap stayed in place for other medical conditions.)

You can also be without the protection of New York State law if you work for a small company that is part of a multiple-employer trust (MET) made up of a number of small companies. You're in luck if the MET is made up of employers that belong to different industries; in that case, coverage must comply with New York State law. If the companies belong to the same industry, however, the plan is exempt from that law.

Also risky for an employee is coverage under a MEWA—multiple-employer welfare association. Some of these have been fraudulent, with tales of vanishing premiums and no medical coverage for the employee when he or she tries to collect for medical bills. ("People should be less concerned about New York State MEWAS, because they have to be licensed," says Wayne Cotter, director of research for the state insurance department's Consumer Services Bureau.)

CONSUMERS WHO WANT TO CONTEST an insurer's decision have several options. First, contact the insurance company to find out why a claim has been denied. It may be straightforward: A service like cosmetic surgery may not be covered, the doctor's office may have incorrectly coded the claim, or the service may predate eligibility. Or the insurance company may simply have made a mistake. One of Benoit's clients was denied home-care services even though, unknown to his client, the policy explicitly described coverage. After Benoit checked the policy to make sure that home care was covered, his phone calls and letter-writing got the insurer to pay.

If the insurer's explanation doesn't suffice, you can write to the Consumer Services Bureau at the New York State Insurance Department, 160 West Broadway, New York, New York 10013, or call 602-0203. Some 50 examiners handle about 38,000 insurance complaints annually. In 1990, roughly 10,000 of these were medical-insurance complaints. But the bureau "has no jurisdiction over questions of fact," says Cotter. Disputes of this nature get directed to the legal system. "From the consumer's standpoint it's not an aggressive agency," says Mark Scherzer, a lawyer who has done insurance litigation for the past ten years.

For those who become self-employed or lose their jobs, a system in which health coverage depends on employment is less than ideal. Under federal legislation known by the acronym COBRA, former employees generally retain the right to group coverage for eighteen months, as long as they don't miss the deadline for applying and for paying the monthly premiums. After that they can usually convert to individual coverage. New York State has an analogous six-month program for people not covered by COBRA.

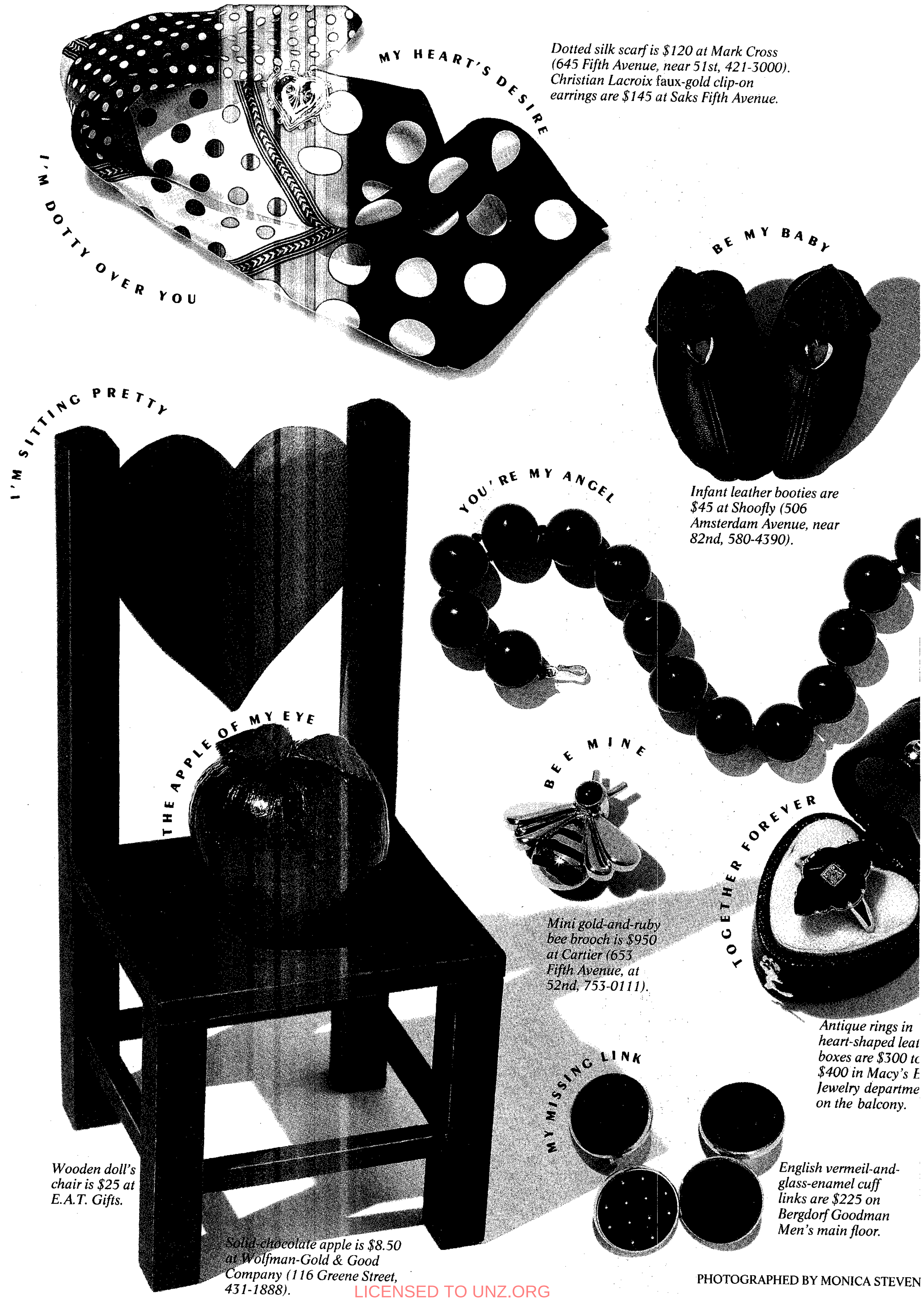
But what was once a modest sum deducted from the paycheck now becomes a costly item as former employees pay the full cost plus a 2 percent administrative fee under COBRA. (And if the former employer goes belly-up, so may the health insurance.) Although most people in this situation continue group coverage under COBRA because it offers far better benefits than an individual plan, they may have to change insurers after eighteen months—and when they change, they must worry about exclusions for preexisting conditions.

IN THE MATTER OF PRIVACY OF records: For the moment, at least, there doesn't seem to be a problem about how private the information on health-insurance forms remains. "As a rule, insurance companies are very responsible about keeping information confidential," Scherzer says.

The Medical Information Bureau, based in Westwood, Massachusetts, appears to be the only group that retains some health data, but it says it aims only to provide a red flag to life insurers about fraudulent or high-risk life-insurance applications, rather than compiling data for health insurers. MIB keeps on file for seven years records that are based on applications for individual disability, health insurance, and life-insurance applications.

Anyone can request his file (if there is one) by writing to MIB at P.O. Box 105, Essex Station, Boston, Massachusetts 02112, or phoning (617) 426-3660. If you think your report is inaccurate, you can contest it by submitting your evidence in writing.

If you're confused about health insurance, you're not alone. "I've been in the business for six years and still can't figure it out," says one financial planner who, among other services, advises her clients about health insurance. ▬


MY HEART'S DESIRE
I'M DOTTY OVER YOU
BE MY BABY
I'M SITTING PRETTY
YOU'RE MY ANGEL
THE APPLE OF MY EYE
BEE MINE
TOGETHER FOREVER
MY MISSING LINK

Dotted silk scarf is $120 at Mark Cross (645 Fifth Avenue, near 51st, 421-3000). Christian Lacroix faux-gold clip-on earrings are $145 at Saks Fifth Avenue.

Infant leather booties are $45 at Shoofly (506 Amsterdam Avenue, near 82nd, 580-4390).

Mini gold-and-ruby bee brooch is $950 at Cartier (653 Fifth Avenue, at 52nd, 753-0111).

Antique rings in heart-shaped leat boxes are $300 tc $400 in Macy's E Jewelry departme on the balcony.

Wooden doll's chair is $25 at E.A.T. Gifts.

Solid-chocolate apple is $8.50 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

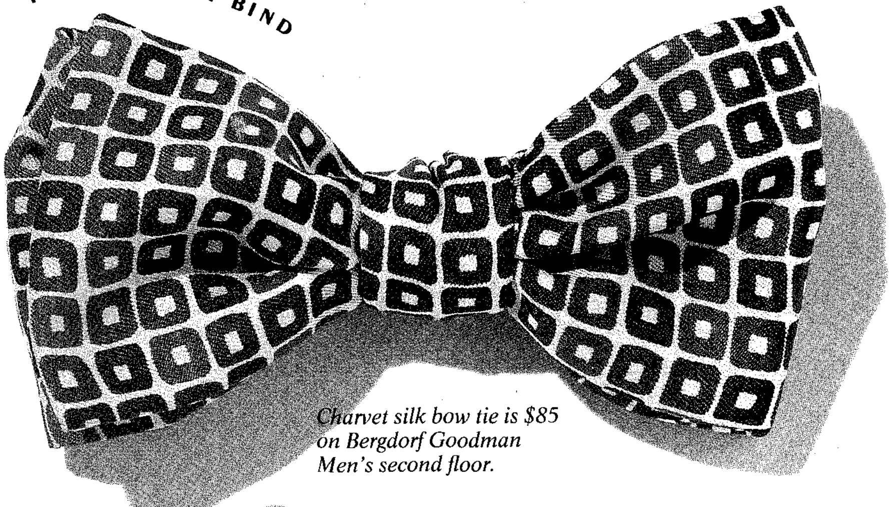
English vermeil-and-glass-enamel cuff links are $225 on Bergdorf Goodman Men's main floor.

PHOTOGRAPHED BY MONICA STEVEN

BEST BETS

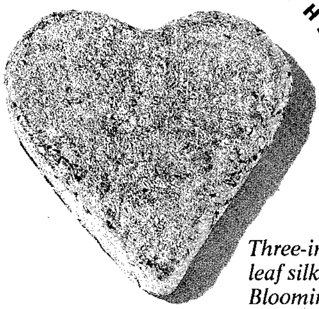
BY CORKY POLLAN

THE TIES THAT BIND

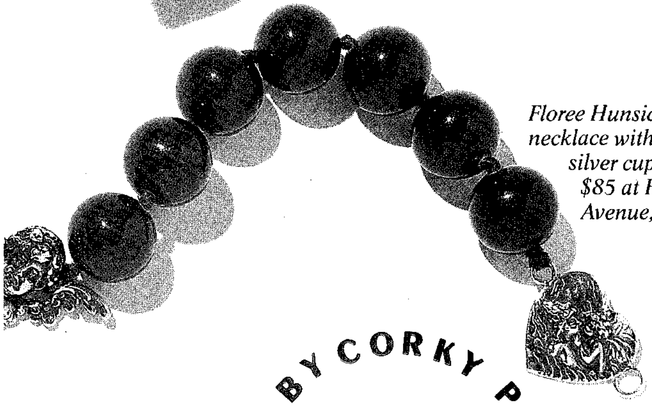


Charvet silk bow tie is $85 on Bergdorf Goodman Men's second floor.

DON'T BE HEARTLESS

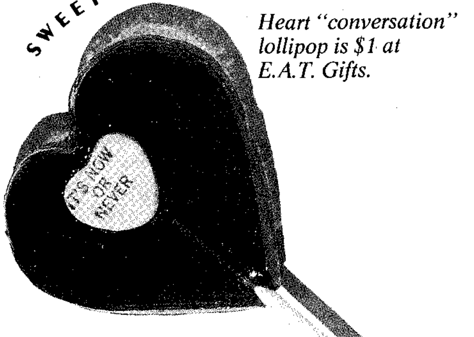


Three-inch edible gold-leaf silk cake is $9.50 in Bloomingdale's bakery.



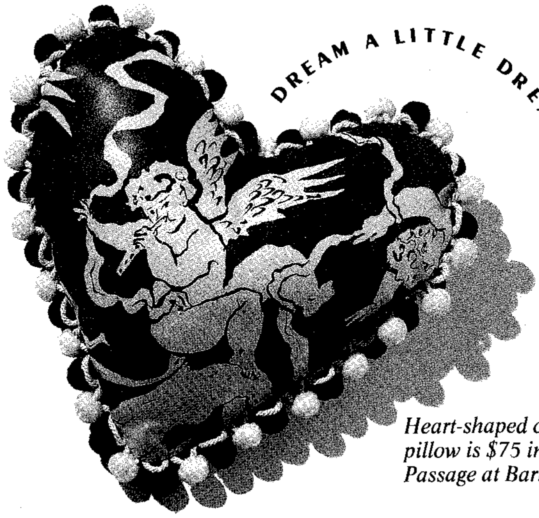
Floree Hunsicker's faux-pearl *necklace with vintage sterling-silver cupid and heart clasp is $85 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660).*

SWEET ON YOU



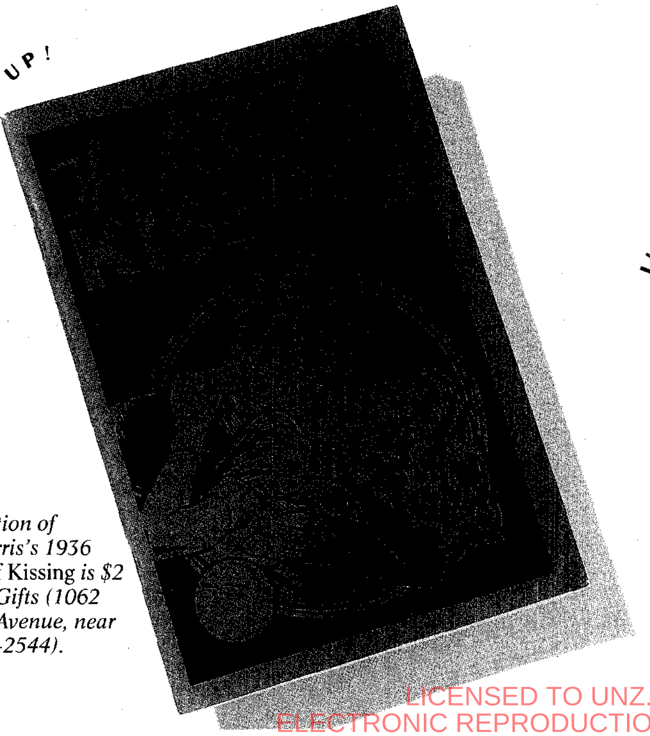
Heart "conversation" lollipop is $1 at E.A.T. Gifts.

DREAM A LITTLE DREAM OF ME



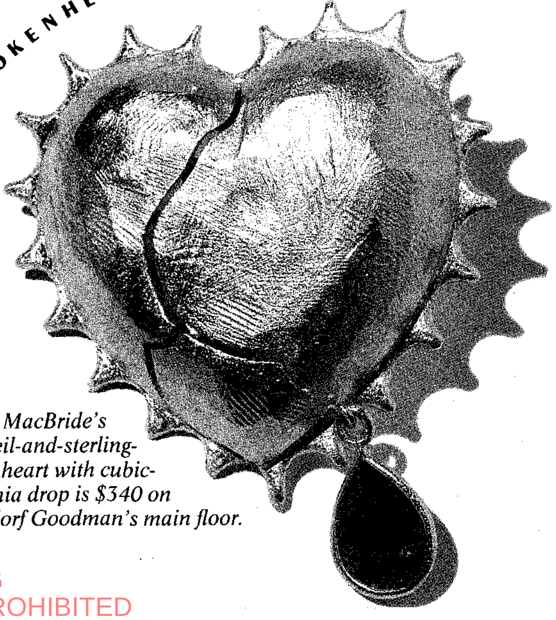
Heart-shaped cotton angel pillow is $75 in the Chelsea Passage at Barneys New York.

PUCKER UP!



Reproduction of Hugh Morris's 1936 The Art of Kissing *is $2 at E.A.T. Gifts (1062 Madison Avenue, near 80th, 861-2544).*

I'M BROKENHEARTED OVER YOU



Kerry MacBride's vermeil-and-sterling-silver heart with cubic-zirconia drop is $340 on Bergdorf Goodman's main floor.

The Insatiable Critic/Gael Greene

JAPAN NOSHING

"...The Quilted Giraffe may be the most exciting Japanese restaurant in town. And if you're Japanese, it looks like a bargain..."

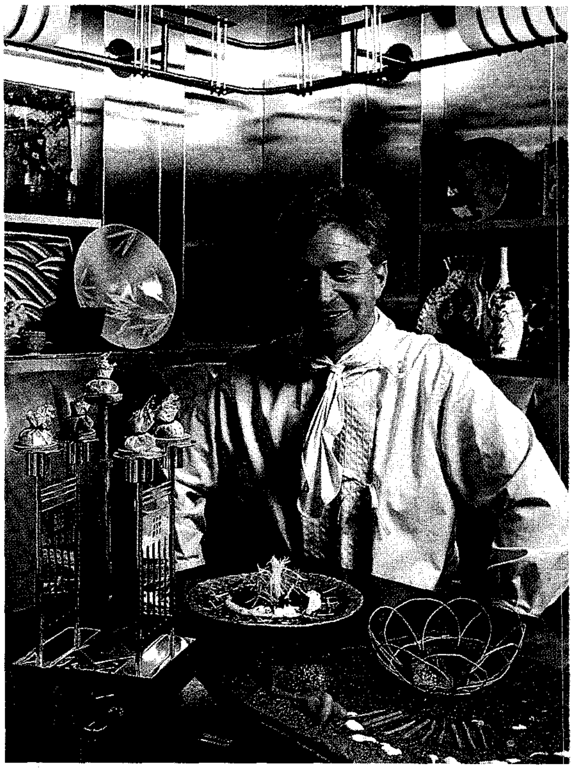
REMEMBER THE CASUAL QUILTED GIRAFFE? You could pop in for caviar or wasabi pizza or meatballs and mashed potatoes from the ultimate grazing menu at flagrantly uncasual prices. I found the 2002 chrome diner in the toe of the AT&T monument icy, but loved the food, and wished the place had been disarmingly named the Arrogant Quilted Giraffe. Then I lost touch. The earth turned. Wall Street crumbled. The Second Avenue Quilted Giraffe and its high-tech annex melded into one. Rumor had it that Barry and Susan Wine now thrive catering to the Japanese.

Crass commerce, you surmise? Never. It's love. Most men go through a mid-life crisis, abandoning careers and exchanging wives. Barry Wine begins the decade as a new man, practically Japanese, and the **Quilted Giraffe** may easily be the most exciting, most accessible Japanese restaurant in town: just Japanese enough for the Japanese, not too ethnic for less-than-adventurous New Yorkers. If you're Japanese, it looks like a bargain.

Did critics find the Casual Giraffe pretentious, the welcome indifferent if not haughty? No more. Reality can be humbling. Even the chrome seems warmer now with a scattering of flowers, decanters, lithographs, even tablecloths masking most of the magnificent granite tabletops (the Wines couldn't bear to cover them all). The sommelier and captains in jaunty epaulets and polka-dotted bow ties snap to like clockwork but seem to be stifling a smile as they ask, "Would you like chopsticks?"

God or even Buddha is in the details. The ultimate brass salt shaker, weighty as a butcher's mallet. The silver water pitcher, so heavy waiters here need no steroids to build their biceps. The giant plates in Necco-wafer pastels that echo the Chippendale crown of the building—now being face-lifted by Gwathmey Siegel for Sony, the new owners. "Sony Entertainment," Wine explains. "The Michael Jackson, Mariah Carey Sony, the Warren Beatty, Dustin Hoffman Sony."

If you think back, even in the golden-oldie days of the Quilted Giraffe, when nouvelle-cuisine-stunned foodniks worshiped the *haute* mess as if it were High Mass, Barry Wine did have a sweet, slightly self-mocking wit. Remember how he walked through the restaurant introducing one and all to the "hairy vegetable" he'd just discovered in Chinatown? Remember the mustard ice cream? (Or perhaps that was serious.) Though he didn't invent the beggar's purse—a delicate crêpe filled with caviar and a dab of crème fraîche, then tied with a chive string—he certainly put it on the map. Now he amuses himself serving his beggar's purses ($50 extra for five on the $45 lunch or the $75 dinner) impaled on tall silver candlesticks. The challenge is to eat them without fork, fingers, or chopsticks as a waiter snaps a photo for the album of great moments Wine keeps at the bar.


SAMURAI CHEF: *Barry Wine dazzles.*

Have I lost my sense of humor? Did I ever have one? We'll have our beggar's purses on a plate, please—recession purses (no supplement), stuffed with a juicy crunch of cabbage, turnip, and bacon. Feeling wary, even a bit prickly, we try to order. Pleased to see us again, Wine ignores the menu and proceeds to woo us with outtakes from his $80 version of a Kyoto-style tasting lunch "served on porcelains, pottery, and lacquer from our special collection . . . [to be] eaten with chopsticks to protect the dishware." Prickles fade. Lunch is dazzling, a series of sensory explosions, an astonishment of textures and flavors, beautifully mounted, at times hilarious.

"If I were going into Chapter 11 tomorrow, I'd choose this for my last meal," one of my companions announces. For Madonna, Wine does nine courses of sublime vegetables. With Warren Beatty, he plays a game: Find the fake food hidden somewhere on the plate. For my friend, it's "Hello Bob" written in Chinese mustard on a plate of foie gras and wild greens. (He can write "You're charming" and "Love at first sight" in Japanese characters, too, he boasts.) And then, proof the eighties are not totally dead, a princely ration of fresh black truffles on buttered pumpernickel. There are tiny squares of wasabi-tuna pizza (transcendent tuna), voluptuous baby octopus with potato chips and radish sprouts ("the bubbling sea" is the chef's interpretation). The day's shipment from Japan includes buri, "grown-up yellowtail," Wine explains, served first as sashimi with dots of red pepper beside a little lava box of soy, and later grilled with a small fish in its mouth on buttered soy sauce ("Your lunch is eating lunch," he observes). Have Nantucket scallops ever been more silken? These swim in a pool of lime butter. Costly Kobe beef arrives, a small square for each, spectacular meat layered with Wine's version of Korean kimchi—thins of jicama and radicchio, faintly pickled, beside fried beet sticks. Even my fussiest food-friend, pampered darling of the great European chefs, is purring now.

And every vessel is different. Tempura-battered troutlings line up in a giant wooden bowl next to a nest of peppery fried chick-pea noodles and a lemon dipping sauce. Minimally grilled lobster and "potato risotto" encircled by a moat of butter lurk in porcelain wearing a lobster

Photograph by Ted Hardin.

sketched in blue. An azure glass oval with grooved bottom holds slices of tongue, tangy mustard leaves, bits of crisped tongue fat, and two sauces, each element in its own indentation. We share a portion of splendid duck confit with spiced lentils, and miraculously moist chicken breast with wild mushrooms and mashed basil-scented potatoes. Zen triumphs.

No one is the least surprised that desserts are exhilarating, too—the intensely chocolate ganache with hot fudge sauce, a quintessence of lemon and lemony fig cake, perfect sorbets in cranberry soup, a lagniappe of truffles and must-not-miss cookies.

If you grew up with Barry and Susan Wine, as I did, you'd see America's gastronomic coming-of-age in their scrapbook. A Detroit-born lawyer, he began cooking in New Paltz as an amateur in the best sense of the word, in thrall to Julia Child. From patchwork-quilt giraffes and innocence upstate to the written-in-French menu at the restaurant's debut on Second Avenue and an early crush on nouvelle cuisine, we traveled the same latitudes. On a first trip to Japan in 1985, the Wines fell in love with Japanese dining. "I realized what we called nouvelle cuisine was in fact very Japanese," says Barry. "The small portions on big plates, the emphasis on what's fresh in the market, the taste of food unmasked. It was nouvelle. It could have been Kaiseki—the ritualized progression of tastes that accompany tea with a capital T." He was hopelessly smitten. "I didn't know in a cultural sense what it meant to be Japanese, but I realized that is what we'd been doing." In seven visits, he's stalked the great potters of Japan, and the first little Kaiseki dishes the Wines brought home have given way to rarer treasures.

Now on an average evening, almost half of the Giraffe's customers will be eating the $135 Kaiseki dinner ($80 at lunch) or a $110 tasting ($65 at lunch). Wine's increasingly sophisticated Japanese following are full of compliments. "I see you are showing the mountain in fall with a river between," one might say, Wine reports. "And maybe I did, on an unconscious level." Then, too, he gets an occasional poke: "This plate is upside down" or "You can't use earthenware, only porcelain, if you want to call it Kaiseki."

Yes, it's like eating in a time warp. But apparently there are still Quilted Giraffe fans untraumatized by the nineties, loving hot and cold house-smoked salmon, rack of lamb with pumpkin-hazelnut mash ($7.50 supplement), and the "grand dessert" tasting ($10 supplement). A down payment of $400 or so will cover uncontrolled excess.

Barry Wine dreams of sitting on a mountain in Japan contemplating it all. Morgan Jacobson, his disciple in the kitchen, is being groomed for that day. "You should see me in my Samurai costume," Wine says, digging out a photo. He giggles. As a Samurai, he is awesome. This time, I suspect, he is serious.

Quilted Giraffe, AT&T Arcade, Madison Avenue at 55th Street (593-1221). Lunch, Tuesday through Friday noon to 1:30 p.m.; dinner, Tuesday through Saturday 5:30 to 10 p.m. A.E., D.C., M.C., V.

THE OLD, MUCH-LOVED **Japonica,** ABANdoned now a few doors down on University Place, had the charm of intimacy and clutter. With lanterns and autumn leaves or spring's cherry blossoms, tables pressed together, and no reservations taken, fans huddled on the street, grateful to be crammed three at a table easily meant for one. Installed now in roomier quarters on a corner of 12th Street, it seems somewhat austere, overly beige, strangely roomy. There's even a tatami room where six or more can shed shoes to dangle feet in a well—but still see and be seen through a partially shaded window, so pals can spot you and crawl in to gossip.

The neighborhood loves Japonica for the grace and efficiency of Akiko Kida in her kimono, for the menu's poetry ("Imperceptible/It withers in the world/This flower-like human heart"), and for sushi. The whole-grains set is grateful for sushi made with brown rice. The cooked yellowtail inside-out roll, cooked fluke fin, and hot sushi are a gift to those who won't eat raw fish. Fans seem to be nuts, too, about the excessively plump "Japonica Invention" (tuna with avocado, flying-fish roe, and a blizzard of white rice), which costs $17 and can't possibly fit into any human mouth I've ever met.

For me, dinner should start with asparagus (not on the menu), avocado salad, or austere custardlike bean curd with fresh grated ginger, fried bonito, and scallion. Two might share nabeyaki udon for one (shrimp tempura float in a huge pot of fragrant broth with noodles, chicken, and a whole poached egg) or yosenabe (literally, "a gathering of everything," again in broth). The hot pot for one is enough for two or three. I'd be equally content with the miso-perfumed house-special soup (pork, mushroom, bean curd, and seaweed) or soba (buckwheat noodles in clear soup with grated yam and spinach, plus tempura on the side), followed by yellowtail throat (hamachi kama) or the "royal Japonica" salmon (broiled and steamed, with salmon roe and shiso leaf) and vegetables Japonica, still steaming and sizzling on the iron platter. Spend a lot or a little here, depending on whether it's soup or sushi you crave.

If your sweet tooth won't settle for red-bean, green-tea, or ginger ice cream, Dean & DeLuca's new espresso café is just a block away on 11th Street, a twelve-calorie dash downtown.

Japonica, 100 University Place, at 12th Street (243-7752). Open Sundays 1 to 10:30 p.m., Monday through Thursday noon to 11 p.m., Fridays and Saturdays noon to 11:30 p.m. A.E.

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Movies/John Powers

FÊTE NOIR

"…Gere gives off all the erotic heat of a videotaped fireplace in *Final Analysis;* Griffith is lost in *Shining Through…*"

FATALE ATTRACTION: *Gere plays a therapist, and Basinger is his downfall.*

PHIL JOANOU IS ONE OF THE WHIZ KIDS WHO went straight from the womb to USC film school and then on to Hollywood without the troublesome intervention of worldly experience. Now 30, he has little to express beyond his worship of filmmakers who do have something to express. His *State of Grace* scuffed the mean streets in Martin Scorsese's footsteps; his new thriller, **Final Analysis,** finds him trying to puff himself up to fill the legendary silhouette of Alfred Hitchcock.

Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who says he's waiting for someone "to surprise me." His wish comes true when a hot-to-trot patient (Uma Thurman) hooks him up with her even-hotter-to-trot sister Heather (Kim Basinger), an unhappy beauty who's married to a gangster so depraved he demands fellatio and smokes unfiltered cigarettes. Though an expert on human behavior, Isaac has evidently never heard of James M. Cain, and he promptly hops into the sack with the beleaguered Heather. Within minutes, her husband's a corpse, and Isaac's been sucked into the familiar whirlpool of desire, perfidy, blood, doom.

With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, *Final Analysis* has the trappings of an old-fashioned suspense picture—it keeps you guessing. But like most of today's neo-*noirs,* it runs short on the emotional juice that gives thrillers their power. Joanou and screenwriter Wesley Strick would rather churn out clever surprises than explore the psychic darklands where character and fate are inescapably merged. Not only does Strick's script cheat in annoying ways (smart characters suddenly turn stupid to keep the thrills coming), Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes people tick.

Part of the genius of Cary Grant and James Stewart was their easy way of opening themselves up to the audience; even stuck in flimsy roles, they could instantly engage our sympathy as heroes. This has never been true of the minky-maned Gere, whose smug good looks and smirky-aloof line readings make him best suited for playing creeps. (He was never more compelling than as the crooked cop in *Internal Affairs* who taunted other men with his bullyboy sexuality.) As a hero, he's blank—he gives us nothing to hold on to. He doesn't make us feel Isaac's craving for Heather, and even when flashing those oft-displayed buttocks during the de rigueur sex scene, he seems curiously disconnected from the action. Trapped inside his narcissism, Gere gives off all the erotic heat of a videotaped fireplace. Astonishingly, the movie's real oomph comes from Basinger, whose recent exploits—mirthless comedies, sexually humiliating roles, stupefied appearances on the Oscars—have made her something of a sad national joke, the walking equivalent of bruised fruit. *Final Analysis* may be a turning point. Working off a decade's worth of anger at being treated like a bimbo, she vaunts a striking new aggressiveness, transforming Heather from downtrodden to deadly with the pouncing joy of one who would've dearly loved to murder Mickey Rourke in *9½ Weeks.*

Still, I can't get enthusiastic about yet another movie whose theme is predatory womanhood. *Final Analysis* is the second release in a month (following *The Hand That Rocks the Cradle*) to find blood lust lurking in female sexuality. Of course, Joanou and Strick are careful to let us know they aren't really misogynists; they even have a feminist lecturer attack Freud to prove they're sensitive to women. And who knows? Maybe they are. After all, only one of the sisters in *Final Analysis* is a killer; the other's merely out of her mind.

AM I THE ONLY ONE WHO'S SICK OF MELANIE Griffith's spunky-half-wit routine? This time out, she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott,*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, **Shining Through** has an amiable charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness, apparently unaware that Hollywood was already spoofing this kind of hokum years before World War II ended. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). It's like watching a production of *St. Joan* starring the world's most voluptuous toddler. ■

John Powers is reviewing movies once a month while David Denby writes a book.

Television/John Leonard

FIELD OF SCREAMS

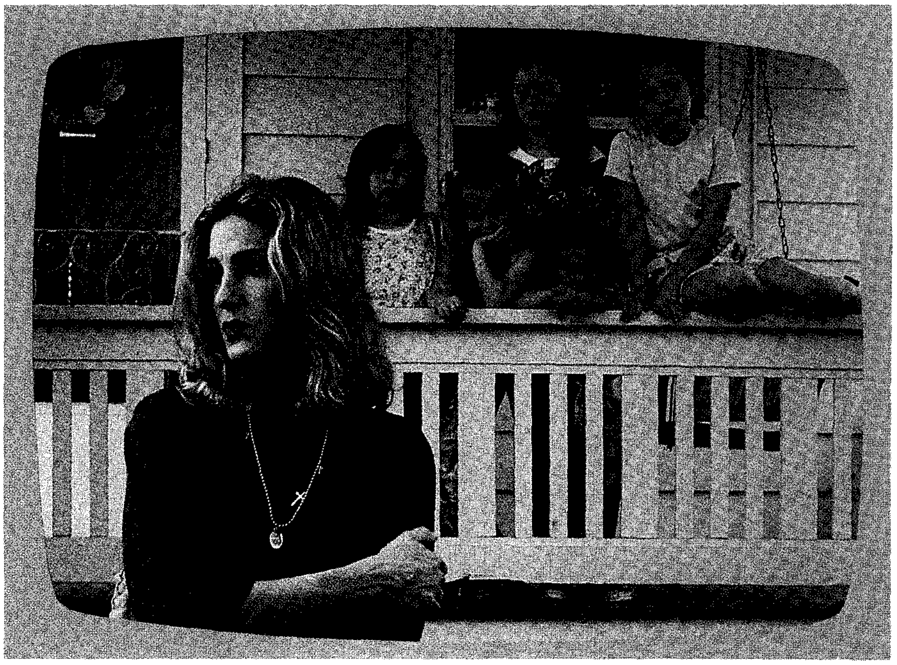
> ". . .*Best Interest* leaves a scar that glows in the dark; in *Till Death,* Treat Williams is like an expensive commercial for evil. . ."

AFTER TWO HOURS OF **In the Best Interest of the Children** (Sunday, February 16; 9 to 11 P.M.; NBC), you may have as tough a time sorting out issues of right and wrong as the state of Iowa did. These five children have several fathers, none of them at home, and one mother, who very much wants them but who is dangerously manic-depressive. They have an uncle who *says* he wants them but who's forbidden to see them. They even have foster parents who want them *too much* and so must relinquish them, in spite of the best efforts of their lawyer, to Iowa's Department of Social Services, where the bureaucrats have a "case plan." It's as if society itself were dysfunctional, as if we were disposing of property rights instead of human beings.

This mother, played to a terrifying frazzle by Sarah Jessica Parker, clearly won't do, not with bat-sized insects in her slumlike kitchen, breakfasts of water and chips, the baked-potato lunch, the food stamps and the tantrums, the hospitals and the men. This uncle, a Gary Graham every bit as much in agony as if he were still contemplating his partner's peculiar sex life on *Alien Nation,* is a basket case of contradictions. These foster parents, including a smother-loving Sally Struthers, are as needy as the kids themselves. And their lawyer, a fast-talking Elizabeth Ashley, might as well be Bella Abzug; she frightens the farmers.

Which means that for most of *In the Best Interest of the Children,* babies are taking care of babies. Especially young Lexi Randall, who broke Glenn Close's heart and mine in *Sarah, Plain and Tall* and must be a mother before she's even an adolescent. Even in such distinguished company as this unusually interesting cast, Randall's is the stunning performance, full of rage and guile, charm and fatigue, her own mania and her own depression. "Why?" she screams once at her mother and at the world. "What did *we* do?" All such children would seem to require, all every child at the very least deserves, is what John Cheever called "that sense of sanctuary that is the essence of love." And the best they can do is huddle together for their own warmth.

Michael Ray Rhodes has directed a teleplay by Peter Nelson and Jud Kinberg as if the great outdoors of Iowa were a feverish dream, a rescue fantasy, a claustrophobe's hallucination, while the children are trapped or shuffled like refugees from office to courtroom to basement. Maybe for all the wrong reasons—easy anger, automatic waterworks, unearned affect—television-movie-makers are obsessed with custody cases. But this particular TV movie leaves a scar that glows in the dark. Just because they seem to know how to bounce, do we have to keep throwing our children out of windows and off roofs?



MOMMIE SCARIEST: *Parker can't handle Randall (top center) and siblings.*

I DON'T REALLY BLAME JOHN SCHUCK FOR rooting against Arliss Howard in **Till Death Do Us Part** (Monday, February 17; 9 to 11 P.M.; NBC), even though Schuck is supposed to be the district attorney of Los Angeles and Arliss is supposed to be Vincent Bugliosi, the hottest shot among his young-gun prosecutors. I myself have started rooting against the various TV-movie impersonations of the righteous Mr. B. First, he makes a career and headlines out of hounding the baddies. Then he writes self-aggrandizing best-sellers about his famous cases, as both a prosecutor and a defense attorney who accepts only clients who can convince him they are innocent. Finally, he writes teleplays and gets to see himself portrayed heroically by a different actor every season.

For *Till Death Do Us Part,* Mr. B.'s gone back in his files to 1967, when he *just knew* that con man/smoothie Alan Palliko had killed his own wife and a girlfriend's husband and bought a bar with the life-insurance money, even though there weren't any witnesses and he couldn't find the murder weapon. Mr. B. was positive that if he could only get Palliko into court, his own summation would arouse any jury's blood lust. So is Arliss Howard, as Mr. B., positive that he can send Treat Williams, as Palliko, to the gas chamber. (And he would have, if the state of California hadn't stopped executing people, which namby-pambyism may soon change.)

Howard, who was the altogether creepy kidnapper in *I Know My First Name Is Steven,* is in fact worth watching as the semi-creepy Bugliosi here. And Williams, playing an ex-cop as rich in fantasy as he is bankrupt in scruples, has a glossy fascination, like an expensive commercial for evil. Likewise commercial are director Yves Simoneau's arty camera angles. And Mr. B.'s summation to the jury—in which circumstantial evidence is analogized not to a chain vulnerable at its weakest link

Photograph by Alice S. Hall/NBC.

but to a rope so braided it survives the snapping of a strand or two—is, I am sorry to say, genuinely provocative.

The American Experience WINDS UP ITS fourth season on public television with **In the White Man's Image** (Monday, February 17; 9 to 10 P.M.; Channel 13), a look back at quasi-military schools established by our government in the last 25 years of the nineteenth century, whose purpose was to cut off the hair, change the names, and abolish the identities of Native American children. Thus we so "civilized" these savages that they expected jobs they wouldn't find in a white man's world. Nor would their own tribal reservations have them back. Stacy Keach narrates a quietly furious script by producer Christine Lesiak. Novelist N. Scott Momaday and historian Henrietta Mann are wise and sad about this sociological engineering. (You might even, even if *they* don't, call such schools "reeducation camps.") And the photographs are shame-making.

But one story told here ought to be a mini-series of its own. After five years at the Carlisle School in Pennsylvania, a jobless Plenty Horses returned to his people, who refused to accept him. In 1890, he killed an Army officer and was prepared to die for it: "I shall be hung and the Indians will bury me as a warrior . . . I am satisfied." But the court set him free. Why? Because the government stipulated that a state of war in fact existed between the U.S. Army and the Indian nations. If such a state of war hadn't existed, then the Army's massacre of the Lakota at Wounded Knee would (also) have been murder. Imagine a summation by Vincent Bugliosi on *that* subject.

In brief: DAVID SUCHET RETURNS TO *Mystery!* as the foppish Belgian detective for another eight episodes of **Agatha Christie's Poirot** (Thursdays, February 13 through April 2; 9 to 10 P.M.; Channel 13). While I'd much prefer another batch of Joan Hickson Miss Marples, there is some brain tease in the new series, and it gets off to a strong start with "The Kidnapped Prime Minister," involving Irish politics, German rearmament, and the competing pomposities of Hercule and the British government. . . . **Firehouse** (Friday, February 14; 9 to 9:30 P.M.; Fox/5) is a "reality special" about real-life heroes, the New York Fire Department lifesavers of the elite Rescue One company. Their job is to look for survivors, even in booby-trapped crack houses. One cinéma-vérité scene—the rescue of two different people, with a single rope, from a burning Broadway building is almost more reality than I can stand. . . . **The Comedy Battle of the Sexes** (Tuesday, February 11; 10 to 11 P.M.; Lifetime) is an astonishingly witless foofaraw of limps and leers. ■

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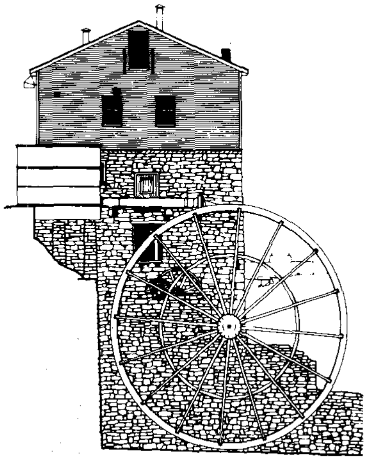

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OUT WEEK

“. . .I’m not sure I buy Susan McClary’s contention that Schubert’s gayness is somehow reflected in the *Unfinished* Symphony. . .”

THE ART EXHIBIT ACCOMPANYING THIS year’s edition of the 92nd Street Y **Schubertiade** was clearly meant to provoke. For instance: A 1928 cartoon shows the pudgy young composer dancing frantically in a Parisian nightclub with Josephine Baker. Sweating profusely, looking ridiculous in his badly fitting Biedermeier waistcoat and britches, Coke-bottle-thick spectacles teetering precariously on his nose, Schubert seems pathetically out of place as he tries to keep pace with his suave, sleek, sophisticated partner. Dozens of other pictures portray him in equally unlikely situations.

That cartoon perpetuates one long-standing perception of Schubert: the lovable overweight misfit known affectionately to his friends as *Wammerl* (untranslatable, but “fatso” comes close). There have been many other ways of viewing him, and we were invited to contemplate a few choice examples during a week of concerts and talks at the Y entitled “Perspectives on Schubert: From Weimar to Hollywood.” Schubert never visited either town—he seldom strayed far from Vienna during his short life of 31 years—but cultural tastemakers in both intellectual Weimar (circa 1841) and show-biz Hollywood (circa 1941) thought they knew who he was, and they modeled his image accordingly. So, in fact, did the rest of the world, and the various portraits that have evolved over the past 150 years are often wildly contradictory. No composer, not even Mozart, has been more often reinvented and reinterpreted, or given so many different faces.

FOLLOW THE LIEDER: *Hermann Prey.*

Perhaps if the Y had not abandoned its original scheme—to perform the complete works chronologically over a ten-year period ending in 1997, Schubert’s bicentennial—a reasonably accurate picture of the composer might have emerged at last. After all, the only way we can really know him now is through his music, and the opportunity to follow Schubert’s creative development step by step was bound to be illuminating. That noble experiment has been replaced by a more conventional plan: audience-friendly programs featuring well-known musicians performing mostly popular works imaginatively organized to illustrate various facets of the composer’s multiple personality. This year’s star draw was Hermann Prey, artistic consultant for the Schubertiades since their inception four years ago, and he participated in each event: three concerts, a master class in lieder singing, and an eight-hour seminar that explored “Schubert the Man—Myth Versus Reality.”

Promising on paper, the concerts were only a partial success. The first one was the most musically substantial: sixteen songs and ballads to texts by Goethe, the poet who fascinated Schubert more than any other. None offered the composer a greater variety of moods or more sharply observed experiences, and he responded to Goethe’s verbal precision with musical images that cling rapturously to the words and create a magically expressive third dimension. “Erlkönig,” an early success and perhaps Schubert’s most famous song, is a chilling study in existential terror, and Prey has long been one of its most gripping interpreters. He rose to the occasion once again, but this was only a brief shining moment in a recital that unfortunately found the baritone off form and sounding very uncomfortable.

Concert No. 2 presented Schubert, cast against type, as the composer of virtuoso showpieces based on his songs: the *Wanderer Fantasy* for piano (Sergei Edelmann), the *Trockne Blumen* Variations for flute and piano (Paula Robison and Joseph Kalichstein), the Fantasy for violin and piano (György Pauk and Kalichstein), and the second movement of the *Tod und das Mädchen* String Quartet (the Tokyo Quartet). Prey, his voice in better shape, instructively prefaced each performance with the original song. Apart from the quartet, hardly a virtuoso display piece, these long-winded scores can be a trial for even the most ardent Schubertian. The composer must have had reasons for making extroverted and often bombastic transformations of such intimate songs, and musicologists should deal with them. Putting all three on one program, though, only tests an audience’s patience, particularly if they are not performed with any special distinction.

The third concert was a lecture/recital examining the appeal Schubert had for Liszt, who made many solo piano transcriptions of the dances and songs. This is a rather specialized topic, but Jeffrey Swann commanded complete attention with his engagingly perceptive commentary and expert work at the keyboard. One could hardly help but be touched by the love, respect, and resourcefulness that Liszt lavished on the Schubert originals, making his bejeweled reimaginings polished works of art in their own right.

All this music-making, good and bad, seemed but a preface to the entertaining and enlightening marathon seminar. Joseph Horowitz, who organized it, spoke on “Why Schubert and Beethoven Weren’t Friends,” illustrating his talk with clips from a hilarious 1941 Hollywood film biography, *The Melody Master.* Ernst Hilmar examined “The Trivialized Schubert,” a phenomenon that culminated in Heinrich Berte’s *Das Dreimäderlhaus,* a 1916 operetta based on Schubert tunes that enjoyed worldwide popularity and cemented the composer’s image as an icon of kitsch. Leon Botstein attended to weightier matters in “Appropriating

Photograph by Brian Coats.

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Schubert: The Composer as Symbol in Late Nineteenth Century Vienna."

Most people, though, were eagerly anticipating Susan McClary's talk, "Schubert's Sexuality and His Music," which enlarged on musicologist Maynard Solomon's persuasive argument that the composer, as the program booklet primly put it, "was part of a subculture of men who engaged in male-male sexual activity." In other words, Schubert was—gasp!—gay. But then, so were many other great composers, a hush-hush subject that is only now receiving serious attention. I'm not sure I buy McClary's contention that Schubert's gayness is somehow reflected in the *Unfinished* Symphony, but the speculation alone airs a complex and long-forbidden topic that can now be more openly discussed—perhaps at future Y Schubertiades, a valuable annual tradition that must be nurtured and continued.

THE OPERA ORCHESTRA OF NEW YORK, EVE Queler conducting, recently exhumed François Adrien Boïeldieu's **La dame blanche** in Carnegie Hall. As usual, the group's concert reading left mixed feelings: gratitude for the rare opportunity of hearing a once-popular but long-vanished work and irritation that the performance gave only a vague idea of its character and quality. Composed in 1825 to a text by Eugène Scribe, the era's most crafty and theater-wise librettist, the opera was a huge hit and staged all over Europe. Everyone, even Wagner, loved the score's spontaneous melodic charm and those titillating supernatural suggestions derived from Sir Walter Scott, whose novels were then the rage. Yes, Berlioz and Bizet hated the opera, probably because its ubiquitous and ever-pleasing presence discouraged productions of their more musically adventurous stage works. They won out eventually, but who knows? Seen in a small theater and performed by gifted singers sensitized to its stylistic requirements, *La dame blanche* could still be an enchanting period piece.

As anyone who collects old vocal discs will know, the opera is essentially a vehicle for the tenor. I suppose it's unreasonable to expect ever again to hear "Viens, gentille dame" or Georges Brown's other beguiling arias caressed by the likes of Villabella, Clement, or d'Arkor. Even if their voices were not especially ravishing, they certainly knew better than their successor—Robert Swenson, who struggled with the part in this performance—how to seduce the ear with a shapely phrase. As Anna, Renée Fleming produced lovely but oddly disembodied sounds, unconnected to any known language. The rest of the cast was perfunctory, the dialogue was replaced by a witless narration read by Nico Castel, and the orchestra provided lumpish, leaden accompaniments. If operas like *La dame blanche* must be so misrepresented, perhaps it's best to let them rest in peace. ■

Art/Kay Larson

GOING GLOBAL

“. . .Perhaps only Seattle could have pulled this museum off. Internationalism comes naturally: Asia seems closer than Chicago. . .”

SEATTLE

N THE THIRTIES, WHEN MUSEUMS WERE emples of high culture, Dr. Richard E. Fuller and his family built a landmark Deco art museum on a manicured ridge as far as possible from the waterfront where soggy men, three decades earlier, had boarded ships for the Klondike gold rush.

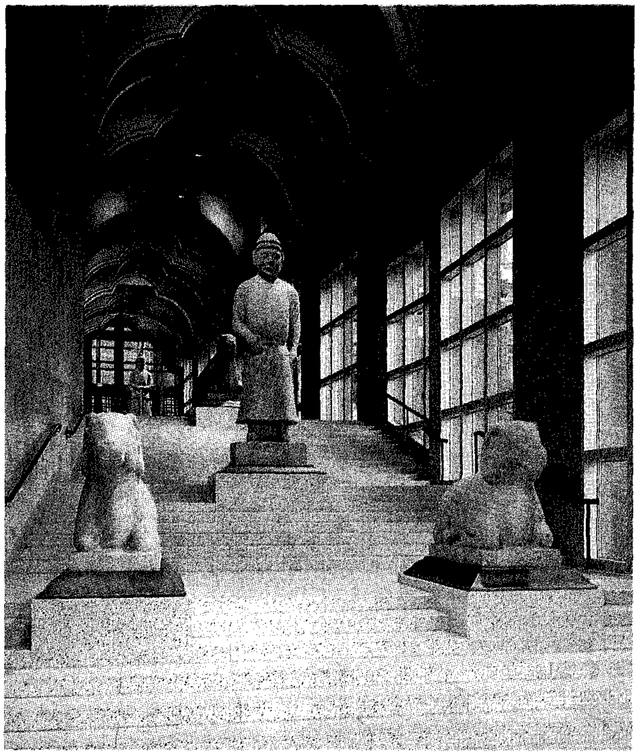
Geography still provides Seattle with social metaphors. When Los Angeles poet Katherine White gave her houseful of African art to Seattle in 1980, adding to Fuller's renowned Asian-art collections, the museum had to expand. Rather than add a wing, the trustees kept the Volunteer Park museum for Asian art and hired Venturi, Scott Brown & Associates to design a new $62-million museum downtown, where the people are.

The **Seattle Art Museum** has had to cope with the symbolism of coming down off the pinnacle, onto the old waterfront, with its rain-swept, mongrelized visual texture. Back when the decision was first made, the area belonged to the derelicts. Before the trustees settled on the current site, there were decades of agonized indecision; at one point, the museum nearly ended up on top of a shopping mall.

Even now, the hill seems a little improbable—flanked landward by new skyscrapers and seaward by the Lucky Lady strip joint and the Pike Street market, where the fishmongers hurtle salmon around like baseballs. But it all works like a charm. By hiring Venturi's firm, even before it did the Sainsbury Wing at the National Gallery in London, SAM's trustees triumphantly mated postmodernist architecture with the ultimate small generalist museum for the twenty-first century.

But the leap of faith is hard to imagine. In the beginning, there were gaping holes in the collection. Once the building project got under way, it became a magnet for major donations, including a gift of Northwest Coast tribal art that brings Seattle up to national prominence. The most vivid and successful of the museum's new galleries line up Northwest tribal totem poles and masks with White's African ritual masks and textiles. There are also great strengths now in Indonesian and Japanese textiles, and more to come.

The European art is honest but unspectacular, ending with English porcelain, the collecting fetish of a local ladies' society. The nineteenth- and twentieth-century American art is evolving slowly, but it includes a fitful room of Northwest Coast modernism, with a gorgeous Morris Graves (one of five) and a brief but illuminating history of the other important Northwest escapee, Mark Tobey.



A NEW LOOK: *Inside the new Seattle Art Museum.*

No standard Eurocentric histories here, in other words. The museum's internationalist leaning, which would once have been an admission of defeat and isolation, now seems wise beyond its time. In Seattle, Venturi's postmodernism is joined with the premodernist vision of the museum as a global-culture repository. The building's gray stone street face, only five stories high, is a thesaurus of references: Glazed-tile ornamentation and Egyptianesque columns loosely cite Rome, Constantinople, and Cairo. The slope of the hill outside is echoed inside by a grand ceremonial staircase with Chinese sculpture from Volunteer Park and yellow and orange arches like Tibetan temples', though Robert Venturi says his influence was the polychrome Philadelphia Museum of Art.

SAM, unlike the Sainsbury Wing, allowed Venturi total freedom with interior detailing; the architects and the museum people agree that each side listened to the other. The result is a museum planned to give maximum weight to the special qualities of the art. The masterpiece mentality itself is held up to scrutiny and regarded with some suspicion. The postmodern ideal is a museum based not on "hero" objects but on a collaborative level of quality in which things work together because none screams its moral superiority. Modernism implies progress toward perfection. This museum trusts its audience to find the way and offers as many routes as necessary.

On the two floors devoted to permanent collections, Venturi left a slightly curved central corridor to serve as an axis or pathway between continents. The rooms south of the corridor are smaller and detailed with wainscoting, like a living room; the doorways stop short of the ceiling. To the north of the corridor, the rooms are large and loftlike—vaguely modernist boxes but with oak trim—and the doorways reach to the ceiling. The four quadrants (two per floor) are like four continents. (There are 30-some colors, none white.) On the third floor, tribal art faces China, Japan, and Korea; on the fourth, American painting gazes over at European painting and furniture. The eye instantly simplifies and streamlines this complexity.

Perhaps only Seattle could have pulled this off. Internationalism comes naturally here. Alaska, the Bering Strait, and Asia seem closer than Chicago. This is the town, you remember, that is trying to sell its baseball team to the local Japanese Nintendo executive. Eurocentrism appears irrelevant, which is why Seattle seems poised on the Pacific rim of the new century. ▬

Photograph by Susan Dirk, courtesy of the Seattle Art Museum.

Dance/Tobi Tobias

TWYLA SHARP AND PETER PAN

"...Tharp's *Men's Piece* is weak only in that the script is more entertaining than the choreography. Martins's *Delight* horrifies..."

AS THE PROMO PIECE WITH THE RAKISH ANnie Leibovitz photo announces, Twyla's back. **Twyla Tharp,** that is—the woman who began astonishing the dance world in the sixties with smart, witty, intricate pieces that combined material from a broad range of dance genres. Tharp's talent was huge; her attitude, audacious; her ambition, ravenous.

The works created for her own company of unique bodies and souls served as a springboard to grander arenas. Ballets that delectably and movingly mixed vernacular and classical styles were made for the Joffrey. Subsequent stints in the realms of classicism took Tharp (very briefly) to the New York City Ballet for a collaboration with Jerome Robbins; to that behemoth of tradition and self-conscious chic the Paris Opéra Ballet; and to a prestigious position as a resident choreographer with American Ballet Theatre toward the end of the Mikhail Baryshnikov era.

The formidable canon of dances that resulted from all this activity included pop ballets with high IQs, lyrical ballets with a sardonic edge to avoid sentimentality, austere formalist works, and narrative-driven pieces with an autobiographical ring (rage was a big item here). Tharp also tried her hand, with varying success, at film choreography and musical comedy. Over the years, her own company was reformed several times, its personnel increasingly chosen for proficiency in the classical vocabulary rather than in modern dance. When Tharp went to ABT, her group was disbanded entirely. So the recent engagement at the City Center, with performers drawn from the NYCB and the Paris Opéra, as well as diverse and grittier modern camps, was a kind of starting over—beginning again in mid-career. As might be expected of such an unusual venture, the first results are ambiguous.

Of the four new works shown, *Men's Piece,* in which Tharp herself returned to the stage, is the most congenial and truest to her talents. Keenly probing and colloquial, with a fine sense of the absurd, it goes back to concerns she tackled in her furious narrative pieces: the various collisions of feeling and accomplishment in a contemporary woman's life. Now, though, the subjects are treated with more objective distance and more humor and allowed some sort of resolution, albeit an imperfect one.

Men's Piece, with its pointed, wry script, presents the female choreographer (a.k.a. Tharp) messily dividing her time between studio and home, work and love, *all* the time exploring the question of how a man and a woman can dance together, literally and metaphorically, as contented equals. Duets of several kinds are essayed, including a suavely fake Fred-and-Ginger turn; the final, "honest" solution, Tharp tells us, is improvised, and so constricted that the bodies of the two participants are fused in—what? Combat? Succor? Erotic embrace?

Aside from having the ramshackle air of a work still in progress—which I didn't mind at all—the dance is weak only in that the script is more entertaining than the choreography. As a performer, Tharp, nearing 50, is slower than the allegro demon she once was but still a feisty and inimitable dancer. She caricatures her own awkwardnesses with a tough bravado that makes you tenderly solicitous about everything she's afraid to reveal.

In deliberate contrast, *Octet* represents Tharp's formalist mode. The choreographer has appropriated the Balanchine of *The Four Temperaments* and *Agon* as godfather to this dance; her similarly dense and uncompromisingly rigorous *Bach Partita,* created for ABT, is its cousin. The intellectual invention of *Octet* is undeniable; there are more stimulating propositions about movement in this one piece than in most dance companies' entire repertory. Moreover, its severity and boldness give it tremendous authority, the choreography written so large and clear that its high-tech performers look like mighty giants.

MANNER OVER MATTER: *Tharp's* Octet *at City Center.*

Photograph by Beatriz Schiller.

The very intent and virtues of *Octet* give rise to its drawbacks: It is outer-directed to excess, approaching the realm of poster art, where manner substitutes for matter. The brilliance of the choreography seems to have been formulated for effect rather than emerging from inner necessity. And as the dance refuses the viewer any emotional handholds, there's almost no way of entering the universe it evokes.

Sextet is distinguished only by the supreme skill with which Tharp, after a quarter-century in the business, can now blend her analytic observations about classical dance (rendered in pure-dance terms) with her personal style—slangy and jazz-influenced, slithery and percussive within a single sly phrase. The oh-solever choreography is given a pretty gloss ia Santo Loquasto's creamy costumes nd the dancers' adore-me air. The overall ffect is stylish but vacant.

Grand Pas: Rhythm of the Saints, with ts modish Paul Simon score, had its preniere recently at the Opéra, where it was reated for resident *étoiles* Patrick Dupond and Isabelle Guérin. Amusing and virtuosic on the surface, with elements of nastiness and sadness just beneath, it takes as its subject ballet stardom *à la française.* Tharp's laser-beam perception hones in on the genuine technical skill that, refusing to trust its own value, swathes itself in thick layers of glamour or charm, and then on the egoism of the individual performer that blithely sacrifices both choreography and fellow artists to its insatiable needs.

Guérin and Dupond, who added glitter to the City Center season by flying in to repeat their roles, were both dazzling and good-humored as they caricatured their native tradition, dressed in flamboyantly cheerful skimpies. (Guérin remained for the long haul and another role and took the honors as the most complex and self-possessed artist in the group.) The choreography of this bagatelle aims at easy targets—such as the absurdity of codified stage behavior and the loss of presence dancers suffer when it unravels—and far more challenging ones, such as the nature of bravura feats. Tharp deconstructs and elaborates upon these with such brainy subtlety it's possible that only die-hard dance fans will get the point.

For all its new offerings, the season served as a retrospective, too, with a generous selection of golden oldies: *Deuce Coupe* (now in its fourth version), *Nine Sinatra Songs, The Golden Section* (the finale of *The Catherine Wheel*), *The Little Ballet,* and *Ocean's Motion*—the last two, however, of semiprecious mettle. *Ocean's Motion* was never much more than an outtake from Tharp's funky mode; *The Little Ballet,* a *pièce de situation* created for Baryshnikov and a quartet of nymphets in pinafores, has lost whatever little point it once had when it hinted at the backstage and offstage life of its star.

The better works have better withstood the passage of time and the change in the type of dancer performing them. *Sinatra Songs* is still seductive and sublimely astute in its invention, though the ballet-bred people in the current cast, with their frozen-image-oriented technique, lack the ability to make the seamless transitions that their eclectically trained colleagues execute with finesse. *Deuce Coupe,* designed back in 1973 for an amalgam of Tharp's own people and the Joffrey Ballet, fares best among the revivals, its present performers having found their own way to convey its gutsiness and poignancy.

Inevitably, the original versions of Tharp's richest works, with the casts on whom they were created, left an impression on those who saw them that is impossible to duplicate. (Even Sara Rudner's comeback in her *Deuce Coupe* role was merely a melancholy echo of her ravishing early performances.) The dances were startlingly fresh in their impact at the moment of their making, zeroing in as they did on a particular era and ethos. And the first dancers of the roles owned their hand-tailored material as no successor can hope to. Many of the latest inheritors of the parts are wonderful in their own way—Delphine Moussin, for example, the epitome of Romantic-era fragility, playing the displaced but unflappable ballerina in the raucous *Deuce Coupe*—but still the ghosts hover.

In truth, all the evocations of the past in this season underlined a mood of regret. The earlier ballets—some of them with nostalgia already built in—referred more piercingly than ever to eras of beauty and careless fun, all gone, all lost. The lack of cohesiveness in the present repertory and personnel reinforced this mood. It pointed to opportunities missed, to an immense talent that hasn't found the equable weather in which to blossom as it promised.

Delight of the Muses, **Peter Martins**'s latest production for the New York City Ballet, is set to a commissioned score by Charles Wuorinen. The music, based on Mozartiana, sounds like Mozart having premonitions about the late twentieth century. Evading its sinister wit, Martins conjures up a sizable, geometrically ordered group in ballet-bucolic dress, led by three of his nearest and dearest: Darci Kistler (as a milkmaid–cum–pom-pom girl) and Nilas Martins and Jock Soto (as her rival swains).

On the surface, the ballet is sophomorically cute. It harks back to Martins's *Eight Easy Pieces,* for three diminutive, adept young women, and to its sequel, *Eight More,* for three accomplished male striplings. The message of these trios—see what these charming boys and girls can do!—at once patronizing and naïve, reduced the dancers to the status of children, even dolls. To such kindergarten characterizations and its own mock-pastoral atmosphere, *Delight of the Muses* adds grace notes to suggest social-dance gestures of Mozart's time—a calculated touch of elegance through historical reference.

Essentially, though, the present piece reveals Martins at his most mechanistically clever. He takes the technical acumen that is his company's hallmark and employs it not as a means to an end—muse-driven delight—the way it was used under Balanchine, but as a terrible end in itself. It is unusual to be bored and horrified simultaneously, but this ballet makes it possible. ■

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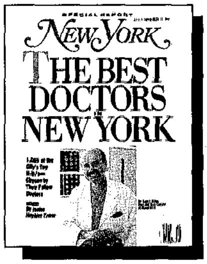

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MORE DEBIT THAN CREDIT

"...We need more scenery, historicity, and depth under the boulevard brio of *Creditors*. Romulus Linney never clicks his gums..."

STRAINING FOR STRINDBERG: *Caroline Lagerfelt and Zack Grenier in* Creditors.

A GOOD MANY EXPERTS ADMIRE STRINDberg's one-act dramas, *Miss Julie* and *Creditors,* for their concision—for taking, as Strindberg himself said, the nut out of the lamb chop and discarding all bone and fat. In **Creditors,** which was the playwright's own favorite, the jettisoning of inessentials seemed most successful. For my taste, applying the Aristotelian unities to a contemporary subject was a mistake: Modern lives and problems refuse to be confined in a narrow cage of time, place, and action. The presence of fat, bone, and gristle does more for *The Father* than leanness can for the two one-acters.

Nevertheless, *Creditors* fascinates and deserves reviving. That Carey Perloff put it on at CSC is a good thing, though not to have directed it herself and with this cast would have been a better one. Assisted by Paul Walsh, her translator, and Caroline Lagerfelt, her Swedish-born leading lady, Miss Perloff transformed the play into a number of things it is not. It is not a feminist text in which, as she has it, "a full-bodied independent woman stands up for her right to love more than one man." Nor is it a piece of "minimalism" to the extent where Donald Eastman's set for a seaside-resort-hotel sitting room looks like a near-abstraction out of Beckett or Ionesco.

Still less is what its author labeled a "tragicomedy" meant to be played as a contemporary comedy, very American and full of laughs. Miss Perloff writes condescendingly of productions that "take Tekla's final assertion that Adolf is dead at face value"; yet there isn't a reputable scholar or director who won't pronounce the fellow stone-cold dead, which is what justifies the closing lines of the piece and the appellation "tragicomedy." But perhaps we shouldn't believe Horatio either when he tells us Hamlet is dead.

I have no idea what Perloff and Walsh (who has a Ph.D. from the University of Toronto, with a dissertation on Strindberg) went by, but two texts within easy reach that could have clued them in are Walter Johnson's *Pre-Inferno Plays,* a basically orthodox reading, and Harry G. Carlson's *Strindberg and the Poetry of Myth,* a more mythical-philosophical approach. Neither of these would have condoned turning August Strindberg into August the clown, though the play does have its biting humor. Yes, the author did boast in one letter about the sparseness of the décor, and, in another, admonished the actor playing Gustav to keep it light. But this should not be taken too literally or anachronistically.

We do need more scenery, more historicity, and more depth under the boulevard brio. Then we get a drama abou three complex people, wherein Tekla, the novelist wife, inadvertently helps her teacher ex-husband, Gustav, to elicit the death of her artist husband, Adolf. The result is genuine grief on Tekla's part, and even an inkling of the damage he has done on Gustav's. But if Nestor Serrano (an actor as un-Scandinavian as they come) and Zack Grenier (an able character actor, but without the magnetism of a Gustav) play for modernity, minimalism, and mirth, and if Miss Lagerfelt's Tekla shuttles between dizzy ingénue and avenging fury, and conveys the age of 16 going on 60, the play is reduced to yet another M: mess.

The men gesticulate away like Mediterraneans, and keep grabbing each other like members of a street gang horsing around, while Miss Lagerfelt minces kittenishly (*A Doll House* or *Baby Doll*?) or sweeps about grandiosely (Noël Coward or Oscar Wilde?). And what an abysmal costume by Candice Donnelly to sweep about in—something out of a Fortuny nightmare or a Mary McFadden mock-up held together by safety pins. But perhaps the idea was to vindicate the rather harsh dictum of the eminent Swedish Strindbergian Martin Lamm: "As the play unfolds, the action and motivation become completely absurd."

AS I LEFT THE SIGNATURE THEATRE COMPANY production of Romulus Linney's **A Woman Without a Name,** it occurred to me that the play would have worked better as a novel. Only later did I discover that it is in fact a dramatization of one of Linney's novels, which I haven't read. But, for all the limitations of the play and production, I was not bored: Romulus Linney is never just clicking his gums.

The eponymous Woman (the only name she gets) is a middle-aged mother of four in a small turn-of-the-century American town, where her husband runs a general store when he is not out fishing. Of Woman's two daughters, one dies during a peculiar abortion, the other of a somewhat mysterious illness. The elder son, an artist, succumbs to what sounds like tuberculosis, and leaves behind sickroom walls decorated with frightening allegorical frescoes. The younger son, a flaky journal-

Photograph © 1992 by Gerry Goodstein.

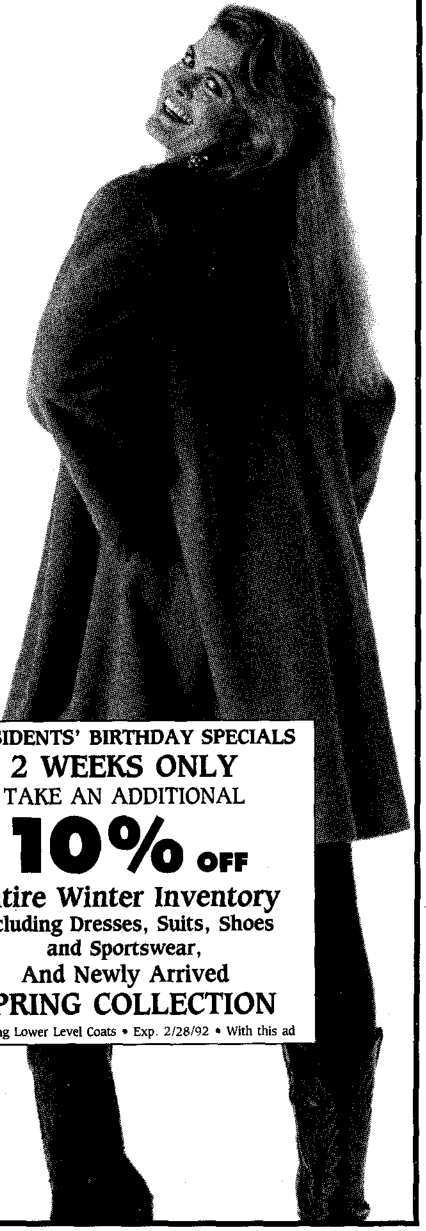
st, turns alcoholic and comes to loathe nd denounce his mother. Even her husband hits the bottle as Woman, who goes on confiding to her journal (the device hat keeps her monologizing and the story unfurling), despairs. Ironically, her fellow ownswomen appreciate her more and nore, and elect her their leader in the ight for temperance and women's rights.

A large part of the family tragedy stems from a guilty secret or two I shall not divulge. But much of it also hinges on whether Woman's lavish mother love was a noble or crippling phenomenon. And for an evaluation of this, an extended monologue only intermittently interrupted by dramatic confrontations proves a less than ideal vehicle. Here speculation must carry much of the movement, and speculation, fine in fiction, is not theatrical. Still less so when considerations of space and money limit a production to nine straight-backed chairs against a mighty piece of burlap that spills out into the audience.

Perhaps even this would have sufficed with a different Woman. Barbara Andres has a voice that sounds very urban and schooled, with mellifluous modulations that would be the pride and joy of any drama academy, but do not jibe with the author's milieu and intentions. Add to this vocalizing a self-dramatizing and suffocatingly self-righteous quality that makes an audience feel imposed upon. The supporting cast does well enough under Thomas Allan Bullard's direction, although Elisabeth Lewis Corley is too obvious as another woman, this one with a name.

Leaving aside *A Woman Without a Name,* one wonders why the gifted and prolific Linney is so relatively unknown. Is it because his plays tend not to deal with megalopolitan concerns? There is no worse provincialism than that of a metropolis that makes "regionalism" a dismissive rather than descriptive term.

In brief: I WON'T BOTHER YOU WITH A DEtailed account of David Greenspan's **The Home Show Pieces** at the Public, originally mounted at the Home for Contemporary Theatre, which caused Joe Papp to pick Greenspan as one of his heirs. I lasted for half of the 165-minute doodlings that take the homosexual hero (played by the author) from repeatedly phone-crossed attempts to masturbate in bed to humorous animadversions while seated on his toilet. Greenspan and Ron Bagden were born to perform this kind of thing, but Tracey Ellis deserves better. . . . **Bella, Belle of Byelorussia** is a piece of low camp by Jeffrey Essmann with songs by Michael John La Chiusa that strains to mock life in the late Soviet Union. There are about four or five good one-liners, two nice leads (Claire Beckman and Willis Sparks), oodles of obnoxiousness from Harriet Harris as the top banana, and jolly scenery by James Youmans. ■



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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

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2. ESSEX—Grand St. at Essex St. (982-4455). *The Last Boy Scout.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World.* #2—*Love Crimes*; *Prospero's Books.* #3—*Mississippi Masala.* #4—*Black Robe.* #5—*My Own Private Idaho.* #6—*Madame Bovary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Shining Through.* #2—*Fried Green Tomatoes.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 2/12–25: "Hong Kong Films of the 80's." 2/12–13: *Shanghai Blues* (1984); *Boat People* (1982). 2/14–15: *Rouge* (1988); *A Chinese Ghost Story* (1987). 2/16–17: *Father and Son* (1981); *City on Fire* (1987). 2/18–19: *Encounter of the Spooky Kind* (1980); *Chicken and Duck Talk* (1988).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Final Analysis.* #2—*Meeting Venus.* #3—*Naked Lunch.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/12: *Abe Lincoln in Illinois* (1940); *Wilson* (1944). 2/13: *Charade* (1963); *Arabesque* (1966). 2/14–15: *Notorious* (1946); *Spellbound* (1945). 2/16: *The Exterminating Angel* (1962); *That Obscure Object of Desire* (1977). 2/17: *Stolen Kisses* (1968); *The Man Who Loved Women* (1977). 2/18: *Ministry of Fear* (1944); *The Fallen Idol* (1948).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*JFK.* #2—*Bugsy.* #3—*The Prince of Tides.* #4—*High Heels.* #5—*JFK.* #6—*The Prince of Tides.* #7—*Alan & Naomi.* Opening 2/14: *Wayne's World.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast.* #2—*Medicine Man.* #3—*The Inner Circle.* #4—*Paris Is Burning; Antonia & Jane.* #5—*The Hand That Rocks the Cradle.* #6—*Father of the Bride.* #7—*Daughters of the Dust.* Opening 2/14: *The Adventures of the Great Mouse Detective.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Let Him Have It.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Hard Promises.* #2—*Juice.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Lunatic.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Rhapsody in August.* #2—*Europa, Europa.* #3—*Hearts of Darkness: A Filmmaker's Apocalypse.* #4—*Life Is Sweet.* Opening 2/14: *Romeo & Julia.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Juice.* #2—*Hook.* #3—*Final Analysis.* #4—*Meeting Venus.* #5—*Freejack.* #6—*Love Crimes.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Grand Canyon.* #2—*Grand Canyon.* #3—*Fried Green Tomatoes.* #4—*Fried Green Tomatoes.* #5—*JFK.* #6—*Bugsy.* #7—*The Hand That Rocks the Cradle.* #8—*Medicine Man.* #9—*Shining Through.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Rush; Beauty and the Beast.* #2—*The Prince of Tides.* #3—*Cape Fear.* Opening 2/14: *The Adventures of the Great Mouse Detective.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Father of the Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Shining Through.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544).•#1—*Final Analysis.* #2—*JFK.* #3—*Juice.* Opening 2/14: *Wayne's World.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Prince of Tides.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Hearts of Darkness: A Filmmaker's Apocalypse.* #4—*Medicine Man.* Opening 2/14: *The Adventures of the Great Mouse Detective.*

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* #2—*Prince of Tides.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Juice.* Opening 2/14: *Wayne's World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Final Analysis.* #2—*The Last Boy Scout.* #3—*Hook.* #4—*Bugsy.* #5—*Love Crimes; Freejack.* #6—*Into the Sun.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Medicine Man.* **EMBASSY 3**—*Father of the Bride.* **EMBASSY 4**—*The Addams Family; Star Trek VI: The Undiscovered Country.* Opening 2/14: *The Adventures of the Great Mouse Detective.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Rush.* #2—*Life Is Sweet.* #3—*The Fisher King.* #4—*My Own Private Idaho.* #5—*Black Robe.* #6—*Hearts of Darkness: A Filmmaker's Apocalypse.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Shining Through.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Love Crimes.* Opening 2/14: *The Adventures of the Great Mouse Detective.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Inner Circle.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Alan & Naomi.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Rush.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Juice.* #2—*For the Boys.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*Shining Through.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Medicine Man.* **CINEMA II**—*The Hand That Rocks the Cradle.* **CINEMA THIRD AVE.**—*Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*The Addams Family; Man in the Moon.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Star Trek VI: The Undiscovered Country.* #2—*Hook.* #3—*Hard Promises.* #4—*Naked Lunch.* #5—*Cape Fear.* #6—*Until the End of the World.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*Final Analysis.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Freejack.* #2—*The Prince of Tides.* Opening 2/14: *Wayne's World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Juice.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Final Analysis.* Opening 2/14: *The Adventures of the Great Mouse Detective.* #2—*Hard Promises.* #3—*The Prince of Tides.* #4—*Bugsy.* #5—*Love Crimes.* #6—*Hook.* #7—*Freejack.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*Shining Through.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager.* #2—*The Double Life of Véronique.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—*Bugsy.* #4—*Medicine Man.* #5—*Juice.* #6—*Freejack.* Opening 2/14: *Wayne's World.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Prince of Tides.* #2—*Beauty & the Beast; Rush.* Opening 2/14: *The Adventures of the Great Mouse Detective.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*Cape Fear.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Juice.* #2—*The Hand That Rocks the Cradle.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 2/8–23: "The Black New Wave." 2/15: *House Party* (1990), with dir. Reginald Hudlin in person; *Hangin' With the Homeboys* (1991), dir. Joseph B. Vasquez with Janet Grillo, the New Line's East Coast vice president of creative affairs, in person. 2/16: A lecture by Jacquie Jones on "The New Ghetto Esthetic" followed by *Boyz N the Hood* (1991), dir. John Singleton; *Straight Out of Brooklyn* (1991), dir. Matty Rich. 2/17: *A Dry White Season* (1989), dir. Euzhan Palcy.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 2/13–3/21: "Japan: Outside/Inside/In Between." Part I: "Outside Looking In." The representation of Japan by Western video makers.

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 2/19: *Weininger's Last Night* (1990), dir. Paulus Manker.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Italian cinema scholars and experts on Visconti's career from Italy and America will speak and lead discussions at the screenings. 2/15: *The Leopard* (1963). 2/16: *White Nights* (1957), with guest speaker Stephen Harvey, Associate Curator, Department of Film, The Museum of Modern Art.

COLUMBIA UNIVERSITY GRADUATE SCREENINGS—Florence Gould Auditorium, 55 East 59th St. 2/13–15 at 7:30: "The William Morris Agency Fourth Annual Columbia University Student Film Showcase."

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through February: "It Can't Happen Here: Films of the Great Depression." 2/13–15: *They Live by Night* (1947), dir. Nicholas Ray. 2/15: *Wild River* (1960), dir. Elia Kazan. 2/17, 18: *Union Maids* (1976), dirs. Julia Reichert, James Klein, and Miles Mogulescu; *With Babies and Banners: Story of the Women's Emergency Brigade* (1978), dirs. Ann Bohlen, Ly Goldfarb, and Lorraine Gray. 2/17, 18: *Bound for Glo ry* (1976), dir. Hal Ashby. Through February: "Th Films of Alain Tanner." 2/13, 14: *Light Years Awa* (1980). 2/14, 16: *In the White City* (1983). 2/15: *N Man's Land* (1985). 2/16, 17: *A Flame in My Hea* (1987). 2/18, 19: *The Phantom Valley* (1987). 2/19–21 *The Woman From Rose Hill* (1989). 2/7–13: *The Restles Conscience: Resistance to Hitler Within German 1933–1944* (1982–91), dir. Hava Kohav Beller.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59t St. (355-6160). "Ciné-Club." $5.50; students $4 members free. 2/12: *Uranus* (1990), dir. Claude Berri

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82n St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art" 2/11–15: "Early Greek Civilization." 2/18–22: "Film on Stuart Davis and New York City." "Saturda Evening Films": Tickets are available one hour befor each screening at the Uris Center information desk. Through February: "Behind the Scenes in the Museum World." Tuesday, Wednesday, and Thursday a 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 2/22: "Group Program of Recent Films." Including works by Cathy Cook, Paul Miller, Dora Night, and Jay Rosenblatt.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 1/29: "From the Archives: Recent Acquisitions." 2/13, 18: *Broken Journey* (1948), dir. Ken Annakin; *Work Made Easy* (1907), dir. J. Stuart Blackton; *A Misunderstood Boy* (1913), dir. D.W. Griffith; *Bum 'em Up Barnes* (1921), dir. Georges Andre Beranger and Johnny Hines. 2/14, 16: *Lust in the Dust* (1984), dir. Paul Bartel; *Fantasy* (1976), dir. Vincent Collins and Miwako; *Passages From "Finnegan's Wake."* (1967), dir. Mary Ellen Bute. 2/15, 17: *Talk Radio* (1988), dir. Oliver Stone; *Jonathan* (1969), dir. Hans W. Gessendorfer. 2/13 What's Happening: *Stop the Church* (1990), dir. Robert Hilferty; *Son of Sam and Delilah* (1991), dir. Charles Atlas. 2/14: Video Premiere: *The Passing* (1991), dir. Bill Viola. 2/8–17: "Short Films From Latin America." Dramatic narratives, documentaries, and animated films from 1953–1990 in Spanish and Portuguese with English subtitles or voice-overs. 1/24–4/6: *Committed Visions.* Video artists from different countries who share global concerns explore the causes and effects of issues ranging from radical politics to the ecology.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 2/7–13: *My Mother's Castle* (1991). 2/14–20: *Rhapsody in August* (1991). Cinema #2: 2/7–2/11: *Wages of Fear* (1953). 2/12, 14: *Chameleon Street* (1989). 2/14–19: *Prospero's Books* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 2/13: "Black British Independents." Including *Coffee-colored Children* (1988), dir. Ngozi Onwurah, *The Body Beautiful* (1991), dir. Ngozi Onwurah; *Dreaming Rivers* (1988), dir. Martina Attille. 2/18: "A King Arthur Tourney; Part II: Arthurian Romances." *Sword of Lancelot* (1963).

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 2/19 at8: "Documentary to Personal Document."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 2/27: *Rocco and His Brothers* (1960), dir. Luchino Visconti.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 2/1–29: "African American Actors Acting." 2/15: *The Emperor Jones* (1933), dir. Dudley Murphy.

YMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 2/17: *La Dolce Vita* (1961), dir. Federico Fellini.

HITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 2/16: "La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video." Cinematic expressions of two distinct and vital communities with shared cultural experiences.

BRONX

50. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Kuffs*. #2—*Cape Fear*. #3—*Juice*.

52. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle*. #2—*Hook*. #3—*Freejack*. #4—*Juice*. #5—*Final Analysis*. #6—*Shining Through*. #7—*Grand Canyon*. #8—*Prince of Tides; Beauty & the Beast*. #9—*Rush; Medicine Man; Father of the Bride*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Shining Through*. #2—*Final Analysis*. #3—Through 2/13: *The Prince of Tides*. Beg. 2/14: *Wayne's World*. #4—*Bugsy*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Hand That Rocks the Cradle; Freejack*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Beauty & the Beast; Into the Sun*. #4—*Kuffs*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Hook*.#2—*The Hand That Rocks the Cradle*. #3—*The Last Boy Scout*. #4—*Juice*. #5—*Beauty & the Beast; Love Crimes*. #6—*Juice*. #7—*Shining Through*. #8—*Final Analysis*. #9—*Medicine Man*. #10—*Freejack*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Shining Through*. #2—*Kuffs; Beauty and the Beast*. #3—*Cape Fear; Hook*. #4—*The Last Boy Scout*. #5—*Bugsy*. #6—*Medicine Man*. #7—*The Hand That Rocks the Cradle*. #8—*Grand Canyon*. #9—*The Addams Family; Into the Sun*. #10—*Love Crimes*. #11—*Final Analysis*. #12—*Juice*. #13—*Freejack*. #14—*JFK*.

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*. #3—*Father of the Bride*. #4—*Grand Canyon*. #5—*Hook*. #6—*Fried Green Tomatoes*. #7—*Prince of Tides*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Father of the Bride*. #2—*Medicine Man*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Final Analysis*. #2—*Shining Through*. #3—*Hook; Cape Fear*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Grand Canyon*. #2—*Fried Green Tomatoes*. #3—*Shining Through*. #4—*JFK*. #5—*Prince of Tides; Beauty and the Beast*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Hand That Rocks the Cradle*. #2—*Juice*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Final Analysis*. #2—*JFK*. #3—*Medicine Man*. #4—*Bugsy*. #5—*Into the Sun*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Juice; Beauty and the Beast*. #2—*Final Analysis*. #3—*The Hand That Rocks the Cradle*. #4—*Juice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*. #3—*Grand Canyon*. #4—*The Last Boy Scout*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Hard Promises; Beauty and the Beast*. #2—*Fried Green Tomatoes*. #3—*Juice*. #4—*The Prince of Tides*. #5—*Final Analysis*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Medicine Man*. #2—*Juice*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Hand That Rocks the Cradle*. #2—*Beauty & the Beast; Freejack*. #3—*Medicine Man*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Final Analysis*. #2—*Shining Through*. #3—*The Prince of Tides*. #4—*Bugsy*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Final Analysis*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty & the Beast; Rush*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Prince of Tides*. #2—*Father of the Bride*. #3—*Fried Green Tomatoes*. #4—*Shining Through*. #5—Through 2/13: *Hook; Hard Promises*. Beg. 2/14: *Wayne's World*. #6—*Grand Canyon*. #7—*Bugsy*. #8—*JFK*. #9—*Final Analysis*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Grand Canyon*. #2—*The Hand That Rocks the Cradle*. #3—*Shining Through*. #4—*Final Analysis*. #5—*Medicine Man*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Medicine Man*. #2—*Final Analysis*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty and the Beast*. #5—*Juice*.

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Bugsy*. #2—*Final Analysis*. #3—*The Hand That Rocks the Cradle*. #4—Through 2/13: *Hook; Into the Sun*. Beg. 2/14: *Wayne's World*. #5—*Shining Through*. #6—*Juice*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK*. #2—*Beauty and the Beast*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Shining Through*. #2—*Bugsy*. #3—*The Prince of Tides*. #4—*Grand Canyon*.

303. CORONA—PLAZA—(639-7722). #1—*Beauty & the Beast*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Shining Through*. #2—*Fried Green Tomatoes*. #3—*Medicine Man*. #4—*The Prince of Tides*. #5—*Grand Canyon*. #6—*Bugsy*. #7—Through 2/13: *Hook; Hard Promises*. Beg. 2/14: *Wayne's World*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Father of the Bride*. #4—*Kuffs*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Final Analysis*. #2—*The Hand That Rocks the Cradle; Beauty & the Beast*. #3—*Grand Canyon*. #4—*Medicine Man*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Juice*. #2—*Father of the Bride*. #3—*Final Analysis*. #4—Through 2/13: *Hook; Into the Sun*. Beg. 2/14: *Wayne's World*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Medicine Man*. #2—*Shining Through*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty & the Beast; Alan & Naomi*. #2—*The Lunatic*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Hard Promises; Freejack*. #2—*Hook*. #3—*Shining Through*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Grand Canyon*. #2—*JFK*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Medicine Man*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Fried Green Tomatoes*. #2—*Final Analysis*. #3—*The Prince of Tides*. #4—*Bugsy*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride*. #2—*Juice*. #3—*Medicine Man*. #4—*The Hand That Rocks the Cradle*. #5—*Hard Promises; Into the Sun*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Grand Canyon*. #2—*Bugsy*. #3—*Freejack*. #4—*Fried Green Tomatoes*. #5—*The Prince of Tides*. #6—*Rush; Hook*. #7—*Shining Through*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Medicine Man*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Final Analysis*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Hand That Rocks the Cradle*. #2—*JFK*. #3—*Final Analysis*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Shining Through*. #2—*Medicine Man*. #3—*Kuffs*. #4—*Grand Canyon*. #5—*The Prince of Tides*. #6—Through 2/13: *Hook; Into the Sun*. Beg. 2/14: *Wayne's World*. #7—Through 2/13: *Beauty & the Beast; Bugsy*. Beg. 2/14: *The Adventures of the Great Mouse Detective*.

320. REGO PARK—DRAKE—(457-4002). *American Tail: Fievel Goes West; Cape Fear*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Father of the Bride*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Hand That Rocks the Cradle*. #2—*Prince of Tides*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Medicine Man*. #2—*Bugsy; Beauty and the Beast*.

401. NEW DORP—HYLAN—(351-6601). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle; American Tail: Fievel Goes West*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*. #3—*Fried Green Tomatoes*. #4—*Shining Through*. #5—*Final Analysis*. #6—*Grand Canyon*. #7—Through 2/13: *Beauty & the Beast; Hard Promises*. Beg. 2/14: *Wayne's World*. #8—*JFK*. #9—*The Prince of Tides*. #10—*Hook*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Shining Through*. #2—*Medicine Man*.

501. BELLMORE—MOVIES—(783-7200). *Father of the Bride*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Final Analysis*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Final Analysis*. #2—*Shining Through*. #3—*Fried Green Tomatoes*. #4—*Grand Canyon*. #5—*JFK*. #6—*The Prince of Tides; Hard Promises*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Father of the Bride*. #2—*The Prince of Tides; Beauty and the Beast*. #3—*Shining Through*. #4—*The Hand That Rocks the Cradle*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Hand That Rocks the Cradle*. #2—*Final Analysis*. #3—*Fried Green Tomatoes*. #4—*The Prince of Tides*. #5—*Grand Canyon*. #6—*JFK*. #7—*Bugsy*. #8—*Father of the Bride*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Bugsy; Beauty and the Beast*. #2—*Prince of Tides*. #3—*Father of the Bride*. #4—*JFK*. #5—*Shining Through*. #6—*Final Analysis*.

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MOVIES

507. GREAT NECK—SQUIRE—(466-2020). #1—*Final Analysis.* #2—*Fried Green Tomatoes.* #3—*Hook; Rush.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Addams Family.* #2—*Freejack; Into the Sun.* #3—*Juice.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*Medicine Man.* #5—*Bugsy.* #6—*Beauty & the Beast; Juice.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Hand That Rocks the Cradle.* #2—*Grand Canyon.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Medicine Man.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*Hook.* #5—*Bugsy.* #6—*Hard Promises.*

515. MALVERNE—TWIN—(599-6966). #1—*The Addams Family; Alan & Naomi.* #2—*Cape Fear; American Tail: Fievel Goes West.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 2/13: *Cape Fear.* Beg. 2/14: *Wayne's World.* #2—*Shining Through.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—*Shining Through.* #4—*Father of the Bride.* #5—*JFK.* #6—*Prince of Tides.* #7—Through 2/13: *Grand Canyon.* Beg. 2/14: *The Adventures of the Great Mouse Detective.* #8—Through 2/13: *Hook.* Beg. 2/14: *Wayne's World.* #9—Through 2/13: *Beauty & the Beast.* Beg. 2/14: *Into the Sun.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Hand That Rocks the Cradle.* #2—*Medicine Man.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Final Analysis.* #2—*Shining Through.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Last Boy Scout; The Addams Family.* #2—*Kuffs; American Tail: Fievel Goes West; Cape Fear.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Hard Promises; Beauty & the Beast.* #2—*JFK.* #3—*Hook; Naked Lunch.* #4—*Final Analysis.* #5—*The Addams Family; Black Robe.* #6—*Kuffs; Madame Bovary.* #7—*Alan & Naomi.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Fried Green Tomatoes.* #2—*The Hand That Rocks the Cradle.* #3—*Medicine Man.* #4—*Prince of Tides.* #5—*Grand Canyon.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast.* #3—*The Prince of Tides.* #4—*Fried Green Tomatoes.* #5—*JFK.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Final Analysis.* #2—*Father of the Bride.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Medicine Man.* #2—*Grand Canyon.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*JFK.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Juice.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty & the Beast; Strictly Business.* #5—*Love Crimes.* #6—*Medicine Man.* #7—*The Last Boy Scout.* #8—*Final Analysis.* #9—*The Addams Family.* #10—*Bugsy.* #11—*Cape Fear.* #12—*Father of the Bride; Into the Sun; Hook.* #13—*Freejack.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—Through 2/13: *Shining Through.* Beg. 2/14: *Wayne's World.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Star Trek VI: The Undiscovered Country.* #4—*Grand Canyon.* #5—*JFK.* #6—*Shining Through.*

534. WESTBURY—WESTBURY—(333-1911). #1—Through 2/13: *Juice.* Beg. 2/14: *Wayne's World.* #2—*High Heels.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Shining Through.* #2—*Hook.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Hand That Rocks the Cradle; Grand Canyon.* #2—*Medicine Man; Bugsy.* #3—*Father of the Bride; Beauty and the Beast.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Final Analysis.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Final Analysis.* #2—*Hook.* #3—*The Hand That Rocks the Cradle.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Shining Through.* #7—*Cape Fear; Beauty & the Beast.* #8—*Grand Canyon.* #9—*Kuffs; Freejack.* #10—*The Addams Family; Into the Sun.* #11—*JFK; Father of the Bride.* #12—*Juice; Star Trek VI: The Undiscovered Country; Medicine Man.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Addams Family; Beauty & the Beast.* #2—*Grand Canyon.* #3—*Hook.* #4—*Father of the Bride.* #5—*Medicine Man.* #6—*JFK.* #7—*Cape Fear; Kuffs.* #8—*Shining Through.* #9—*The Hand That Rocks the Cradle.* #10—*The Prince of Tides; Juice.* #11—*Fried Green Tomatoes; Bugsy.* #12—*Freejack; Final Analysis.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—*Medicine Man.* #4—*Shining Through.* #5—*Father of the Bride.* #6—*JFK.* #7—Through 2/13: *Grand Canyon.* Beg. 2/14: *Wayne's World.* #8—*Hook; Bugsy.* #9—*Fried Green Tomatoes.* #10—*The Prince of Tides; Hard Promises.*

611. CORAM—PINE—(698-6442). #1—*Medicine Man.* #2—*Shining Through.* #3—*The Hand That Rocks the Cradle.* #4—*Hook; Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Final Analysis.* #2—*Medicine Man.* #3—*Shining Through.* #4—Through 2/13: *Fried Green Tomatoes.* Beg. 2/14: *Wayne's World.* #5—*Beauty & the Beast; Hard Promises.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Father of the Bride.* #2—*Medicine Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Final Analysis.* #4—*JFK.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Cape Fear.* #3—*Shining Through.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Beauty and the Beast; The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Shining Through.* #4—*Medicine Man.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 2/13: *My Girl.* Beg. 2/14: *The Addams Family.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hook.* #2—*Beauty & the Beast; The Addams Family.* #3—*Final Analysis.* #4—*The Prince of Tides.* #5—*Father of the Bride.* #6—*Shining Through.* #7—*JFK.* #8—*Bugsy.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/13: *My Girl.* Beg. 2/14: *The Addams Family.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Final Analysis.* #2—*Medicine Man.* #3—*Shining Through.* #4—*The Prince of Tides.* #5—*Grand Canyon.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*Father of the Bride.* #9—*Fried Green Tomatoes.* #10—*Bugsy.* #11—*Hook.* #12—Through 2/13: *Beauty & the Beast; Into the Sun.* Beg. 2/14: *The Adventures of the Great Mouse Detective.* #13—Through 2/13: *Kuffs; Hard Promises.* Beg. 2/14: *Wayne's World.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Fin Analysis.* #2—*Grand Canyon.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Th Man in the Moon.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1–*Medicine Man.* #2—*Grand Canyon.* #3—*Fina Analysis.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Throug 2/13: *My Girl.* Beg. 2/14: *The Addams Family.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300) #1—*Grand Canyon.* #2—*JFK.* #3—*Hook.* #4—*Bugsy; The Adventures of the Great Mouse Detective* #5—*The Hand That Rocks the Cradle.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Th Hand That Rocks the Cradle.* #2—*Final Analysis.* #3—*Father of the Bride.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Han That Rocks the Cradle.* #2—*Medicine Man.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Medicine Man.* #2—*Grand Canyon.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/13: *Prince of Tides.* Beg. 2/14: *Fried Gree Tomatoes.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Shining Through.* #2—*Fried Green Tomatoes.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—*Star Trek VI; Hard Promises.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides.* #2—*The Hand That Rocks the Cradle.*

704. HARRISON—CINEMA—(835-9800). *Hook.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hook.* #2—*Medicine Man.* #3—*JFK.* #4—*Grand Canyon.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Final Analysis.* #2—*Beauty & the Beast; Bugsy.* #3—*Grand Canyon.* #4—*Medicine Man.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*The Prince of Tides.* #9—*Shining Through.* #10—*Father of the Bride.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Shining Through.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 2/13: *JFK.* Beg. 2/14: *Final Analysis.* #2—*The Prince of Tides.* #3—*Grand Canyon.* #4—*JFK.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Medicine Man.* #2—*Final Analysis.* #3—*Beauty & the Beast.* #4—*The Hand That Rocks the Cradle.* #5—*Hard Promises; Bugsy.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Hook; Freejack.* #2—*JFK.* #3—*Final Analysis.* #4—*Father of the Bride.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Medicine Man.* #2—*Beauty and the Beast.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle; Love Crimes.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride.* #2—*Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 2/13: *Kafka.* Beg. 2/14: *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shining Through.* #2—*Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty and the Beast.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Final Analysis.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*The Prince of Tides.* #5—Through 2/13: *Into the Sun; Hook.* Beg. 2/14: *Wayne's World.* #6—*Juice.*

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24. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Final Analysis.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*The Prince of Tides.* #5—*JFK.* #6—*Bugsy.* #7—Through 2/13: *Hook; Hard Promises.* Beg. 2/14: *The Adventures of the Great Mouse Detective.*

Rockland County

53. NANUET—MOVIES—(623-0211). #1—*Final Analysis.* #2—*Cape Fear.* #3—*Medicine Man.* #4—*Beauty & the Beast; Rush.* #5—*The Hand That Rocks the Cradle.*

55. NEW CITY—CINEMA 6—(634-5100). #1—*Fried Green Tomatoes.* #2—*Medicine Man.* #3—*The Prince of Tides.* #4—*Grand Canyon.* #5—*The Hand That Rocks the Cradle.* #6—*Father of the Bride; Beauty & the Beast.*

56. NEW CITY—UA CINEMA 304—(634-8200). #1—*Shining Through.* #2—*Final Analysis.*

57. NYACK—CINEMA EAST—(358-6631). *Medicine Man.*

59. PEARL RIVER—CENTRAL—(735-2530). #1—*Shining Through.* #2—*Grand Canyon.*

60. PEARL RIVER—PEARL RIVER—(735-6500). *Final Analysis.*

62. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle.* #2—*For the Boys.*

64. LAFAYETTE—(357-6030). *Beauty & the Beast; The Prince of Tides.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Hook.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*Shining Through.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Medicine Man.* #2—*JFK.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Kuffs.* #2—*The Hand That Rocks the Cradle.* #3—*Final Analysis; Beauty and the Beast.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride.* #2—*Shining Through.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Medicine Man.* #2—*JFK.* #3—*The Prince of Tides.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Shining Through.* #2—*The Prince of Tides.*

810. NORWALK—CINEMA—(838-4504). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/13: *The Man in the Moon.* 2/14–20: *Madame Bovary.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Beauty & the Beast.* #2—*Father of the Bride; Kuffs.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Final Analysis.* #2—*Shining Through.* #3—*Grand Canyon.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook.* #2—*The Hand That Rocks the Cradle.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*Bugsy.* #4—*Freejack.* #5—*Final Analysis.* #6—Through 2/13: *Beauty & the Beast; Love Crimes.* Beg. 2/14: *Wayne's World.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Juice.* #2—*Beauty & the Beast.* #3—*Father of the Bride; JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Beauty & the Beast; JFK.* #4—*Bugsy.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Final Analysis.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Shining Through.* #2—*Grand Canyon.* #3—*Prince of Tides.* #4—*Hook; Kuffs.* #5—*JFK; Final Analysis.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—*Father of the Bride.* #4—*Beauty and the Beast; Juice.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook.* #2—*Grand Canyon.* #3—*Father of the Bride.* #4—*The Hand That Rocks the Cradle.* #5—*Shining Through.* #6—*Beauty & the Beast; The Prince of Tides.* #7—*Final Analysis.* #8—*Juice.* #9—*Juice.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Grand Canyon.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*Bugsy.* #5—*Fried Green Tomatoes.* #6—*Beauty and the Beast; Love Crimes.* #7—*JFK.* #8—*Medicine Man.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Freejack.* #2—*The Hand That Rocks the Cradle.* #3—*Juice.* #4—*Shining Through.* #5—*Final Analysis.* #6—*Hard Promises; Hook.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Hook.* #2—*Kuffs.* #3—*Rush.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Kuffs; Love Crimes.* #2—*The Last Boy Scout; Hook.*

Essex County

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Cape Fear.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Shining Through.* #2—*Grand Canyon.* #3—*Hook.* #4—*Beauty & the Beast; The Addams Family.* #5—*Father of the Bride.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Bugsy.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Beauty & the Beast; Father of the Bride.* #2—*Hook; The Last Boy Scout.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Shining Through.* #2—*Medicine Man.* #3—*Juice.* #4—*Juice; Beauty & the Beast.* #5—*The Last Boy Scout; The Addams Family.* #6—*Grand Canyon.* #7—*The Hand That Rocks the Cradle.* #8—*Final Analysis.* #9—*Love Crimes.* #10—*Freejack.* #11—*Hook.* #12—*Kuffs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Final Analysis.* #2—*The Prince of Tides.* #3—*JFK.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Final Analysis.* #2—*JFK.* #3—*Shining Through.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Addams Family; Beauty and the Beast.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Bugsy.*

932. ELIZABETH—ELMORA—(352-3483). *Cape Fear; The Addams Family.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Kuffs.* #2—*Final Analysis.* #3—*The Hand That Rocks the Cradle.* #4—*The Addams Family; Beauty and the Beast.* #5—*Shining Through; Star Trek VI: The Undiscovered Country.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*JFK.* #2—*Grand Canyon.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle.* #5—*Beauty & the Beast; Hook.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Madame Bovary.*

936. UNION—UNION—(686-4373). #1—*Hard Promises.* #2—*The Prince of Tides.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Hook.*

938. WESTFIELD—TWIN—(654-4720). #1—*Medicine Man.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Beauty & the Beast.* #2—*The Prince of Tides.* #3—*Father of the Bride.* #4—*JFK.* #5—*Final Analysis; The Hand That Rocks the Cradle.*

951. CLOSTER—CLOSTER—(768-8800). *Grand Canyon.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Father of the Bride.* #2—*Medicine Man.* #3—*Beauty & the Beast.* #4—*The Hand That Rocks the Cradle.*

953. EMERSON—QUAD—(261-1000). #1—*Cape Fear.* #2—*The Hand That Rocks the Cradle.* #3—*Grand Canyon; Hook.* #4—*Beauty & the Beast; Bugsy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Final Analysis.* #2—*Shining Through.*

959. PARAMUS—CINEMA 35—(845-5070). *The Addams Family.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Beauty & the Beast; Into the Sun.* #3—*Grand Canyon.* #4—*The Prince of Tides.* #5—*JFK.* #6—*Fried Green Tomatoes.* #7—*Medicine Man.* #8—*Bugsy.* #9—*Hook.* #10—*Shining Through.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Juice.* #2—*Father of the Bride.* #3—*Final Analysis.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Medicine Man.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Shining Through.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*Beauty and the Beast; Hard Promises.* #5—*Medicine Man.* #6—*Hook; Juice.* #7—*Final Analysis.* #8—*JFK.* #9—*Bugsy; The Prince of Tides.* #10—*Father of the Bride; The Hand That Rocks the Cradle.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Hook.* #2—*Rush.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Shining Through.* #2—*Bugsy.* #3—*Medicine Man.* #4—*Fried Green Tomatoes.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Fried Green Tomatoes; Medicine Man.* #2—*Father of the Bride.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Final Analysis.* #2—*Shining Through.* #3—*JFK.* #4—*The Prince of Tides.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. (12/2/91) PG-13. **36, 58, 160, 510, 515, 521, 522, 530, 606, 608, 620, 621, 623, 633, 912, 919, 930, 932, 933, 959**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 20, 26, 36, 44, 67, 87, 319, 517, 625, 634, 724**

ALAN & NAOMI—(1 hr. 36 min.; 1992) A Jewish boy grapples with the conflicting demands of his peers to assimilate in a predominantly Christian neighborhood and his friendship with a traumatized young refugee from Hitler's Europe. Directed by Sterling Van Wagenen. With Lukas Haas, Michael Gross, and Zohra Lampert. PG. **9, 49, 309, 515, 522**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally hungry missionary wife. Quinn gives an engrossing, superbly tormented performance. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. (11/25/91) G. **10, 20, 40, 55, 87, 152, 157, 158, 160, 206, 211, 214, 216, 218, 222, 301, 303, 306, 309, 319, 400, 406, 504, 506, 512, 517, 522, 524, 530, 601, 606, 608, 611, 612, 618, 619, 621, 625, 706, 709, 715, 722, 753, 755, 764, 803, 815, 818, 819, 820, 901, 902, 904, 912, 918, 919, 930, 933, 934, 950, 952, 953, 961, 965**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. R. **3, 38, 522, 709**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 155, 160, 210, 217, 219, 300, 302, 304, 313, 315, 319, 400, 505, 506, 512, 514, 516, 530, 601, 608, 610, 621, 625, 634, 702, 706, 709, 724, 807, 818, 820, 904, 916, 931, 953, 961, 965, 970**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **20, 31, 59, 68, 89, 150, 160, 204, 320, 601, 516, 521, 530, 606, 608, 618, 753, 911, 932, 953**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min. 1991) In French and Polish with English subtitles Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caraicature. (1/13/92) PG. **10, 21, 36, 44, 89, 152, 200, 203, 219, 305, 307, 314, 321, 406, 501, 504, 505, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 613, 621, 625, 635, 706, 714, 718, 722, 755, 805, 815, 819, 901, 902, 912, 918, 938, 950, 952, 962, 965, 971**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) Reviewed in this issue. R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 158, 160, 204, 210, 211, 214, 217, 218, 219, 220, 222, 300, 306, 307, 313, 317, 318, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 632, 635, 706, 708, 709, 714, 723, 724, 753, 756, 760, 803, 816, 818, 822, 900, 901, 902, 905, 919, 920, 922, 933, 950, 956, 962, 965, 972**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **38, 42**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **52, 762**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Dir. by Geoff Murphy. R. **18, 33, 62, 67, 85, 156, 158, 160, 216, 310, 315, 510, 530, 606, 608, 714, 818, 905**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **5, 19, 19, 53, 83, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 507, 523, 524, 527, 533, 606, 608, 610, 612, 617, 619, 625, 639, 700, 706, 716, 718, 723, 724, 755, 800, 807, 821, 904, 917, 931, 961, 964, 965, 970, 971**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack (1/13/92) R. **19, 48, 80, 152, 160, 200, 206, 213, 219, 220, 302, 304, 306, 311, 315, 319, 406, 503, 505, 509, 513, 514, 517, 523, 526, 533, 601, 606, 608, 610, 616, 625, 627, 632, 634, 638, 705, 706, 708, 723, 724, 755, 759, 801, 816, 820, 900, 902, 904, 912, 916, 919, 934, 937, 951, 953, 961, 965, 967**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 19, 26, 34, 55, 66, 85, 91, 152, 156, 157, 158, 160, 200, 208, 211, 213, 216, 218, 220, 222, 300, 305, 306, 314, 317, 318, 322, 401, 406, 504, 505, 509, 512, 513, 517, 519, 523, 524, 530, 532, 601, 606, 608, 610, 611, 618, 625, 634, 635, 636, 703, 706, 709, 715, 722, 753, 755, 762, 803, 810, 817, 818, 901, 902, 905, 917, 919, 933, 934, 950, 952, 953, 961, 965, 967**

HARD PROMISES—(1 hr. 35 min.; 1992) Can Joey Coalter, a charming rogue with wanderlust, win his ex-wife back before she marries a dependable appliance salesman? He has 24 hours to try in this romantic comedy. Directed by Martin Davidson. With Sissy Spacek, William Peterson, and Brian Kerwin. PG. **12, 59, 67, 214, 219, 304, 310, 314, 406, 503, 514, 522, 610, 612, 625, 702, 709, 724, 905, 936, 965**

★**HEAR MY SONG**—(1 hr. 44 min.; 1992) After a rocky beginning, this new and extremely vulnerable Irish comedy reaches a level of deeply gratifying charm; it reveals a culture bursting with jokes and music, eager to show off. In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter a realm of fable—lyrical as roses yet raw as whiskey. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **63**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier.(12/16/91) R. **9, 81, 534**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 59, 67, 152, 158, 160, 200, 204, 219, 300, 304, 307, 310, 315, 319, 406, 507, 512, 514, 517, 522, 530, 600, 606, 608, 610, 611, 621, 625, 634, 704, 705, 714, 723, 724, 800, 817, 818, 900, 902, 905, 906, 908, 912, 918, 919, 934, 937, 953, 961, 965, 966**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **10, 45**

INTO THE SUN—(1 hr. 40 min.; 1992) A bratty young actor seeks the advice of a disciplined, unbending Air Force captain in preparation for an upcoming film role as a fighter pilot. Directed by Deborah Moore. With Anthony Michael Hall and Michael Pare. PG-13. **33, 157, 160, 210, 300, 307, 314, 319, 510, 517, 530, 606, 625, 723, 961**

★**JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 9, 19, 24, 64, 79, 160, 206, 210, 219, 301, 311, 318, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 606, 608, 610, 616, 621, 625, 634, 702, 705, 706, 708, 708, 714, 724, 802, 808, 819, 820, 900, 904, 920, 922, 934, 950, 961, 965, 972**

JUICE—(1 hr. 34 min.; 1992) The first movie directed by Ernest R. Dickerson—Spike Lee's cinematographer—is well acted and well shot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aimless and determined to do *something*, go from ripping off record stores to ripping off a corner grocery store, an act that leaves the owner of the store with a bullet in the head. There are good scenes on the street, in a rap club, and at a weirdly friendly gun shop. But there's something passive and unintelligent about the movie, as if Dickerson himself were numbed by the miseries of Harlem. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacence. Dickerson has a casual sense of humor that bodes well, but he's trapped, like the people who made *New Jack City*, in the dumb commercial strategy of exciting the audience with crime and then moralizing over what earlier excited them. (2/3/92) R. **12, 18, 24, 32, 52, 65, 85, 91, 150, 152, 152, 157, 158, 158, 160, 208, 211, 211, 214, 215, 218, 222, 300, 305, 307, 314, 317, 510, 512, 530, 530, 534, 606, 608, 723, 819, 901, 902, 902, 905, 911, 919, 919, 962, 965**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Kafka, trying to find out why a friend has disappeared, gets caught up with some shadowy anarchists and the police. After chasing around Prague's convoluted geography, he enters the Castle—the ruling center overlooking the city—and encounters some mad scientists doing experiments on human beings. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, foir instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **50, 719**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **150, 157, 160, 305, 319, 521, 522, 606, 608, 625, 803, 815, 900, 906, 908, 919, 933**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex-CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Tony Scott. R. **2, 33, 158, 160, 213, 521, 530, 908, 918, 919**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. R. **11**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14, 38**

LOVE CRIMES—(1 hr. 30 min.; 1992) Lizzie Borden directs an erotic thriller about an ambitious prosecuting attorney (Sean Young) who seeks out an alleged rapist (Patrick Bergin) for some dangerous—and kinky—games. R. **3, 18, 33, 44, 67, 158, 160, 530, 715, 904, 908, 919**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13, 309**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert)and her ill-fated attempts to escape her bourgeois life. PG. **3, 43, 522, 813, 935**

MEDICINE MAN—(1 hr. 44 min.; 1991) A renegade research scientist (Sean Connery) and his assistant (Lorraine Bracco) are deep in the Brazilian jungle, on the verge of finding a cure for cancer—but first the ambitious duo must save the rain forest. PG-13. **10, 19, 26, 36, 55, 66, 85, 158, 160, 203, 210, 215, 216, 220, 222, 304, 306, 308, 312, 314, 316, 319, 400, 500, 512, 514, 519, 523, 526, 530, 601, 606, 608, 610, 611, 612, 613, 619, 625, 632, 636, 638, 705, 706, 709, 715, 753, 755, 757, 802, 808, 810, 904, 917, 919, 938, 952, 961, 964, 965, 970, 971**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **7, 18, 54**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1991) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. From moment to moment the movie is scrappy; Nair simply isn't good at staging action. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius—very responsible, a bit square—with dignity and force. (2/10/92) R. **3, 43**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life (most notably the accidental killing of his wife), this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist" —writing. Although the movie's filled with bad sights—icky secretions, needles gouging into arms—*Naked Lunch* isn't really a gross-out movie. It's about the psychic pain that transforms Lee/Burroughs into an artist. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. The most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing. (Powers, 1/20/92) R. **7, 46, 59, 522**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. (12/16/91) R. **9, 20, 25, 31, 62, 67, 87, 152, 155, 200, 206, 214, 217, 219, 302, 304, 313, 315, 319, 322, 406, 503, 504, 505, 506, 517, 523, 524, 527, 533, 600, 606, 608, 610, 616, 619, 621, 625, 639, 703, 706, 708, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 920, 936, 937, 950, 961, 965, 967, 972**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) In Japanese with English subtitles. On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. PG. **14**

ROMEO & JULIA—(1 hr. 34 min.; 1992) In a modern-day *Romeo and Juliet*, two people, after discovering—mistakenly—that they have a fatal disease, go separately to the Brooklyn Bridge to end it all. There they meet, discover their mutual predicament, and change the downward course of each other's lives. NR. **14**

★ **RUSH**—(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. (1/13/92) R. **20, 38, 51, 87, 152, 218, 315, 507, 753, 906, 966**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Reviewed in this issue. R. **5, 19, 22, 41, 53, 68, 152, 155, 158, 160, 200, 204, 206, 213, 217, 219, 220, 300, 302, 304, 308, 310, 315, 319, 401, 406, 500, 503, 504, 506, 514, 516, 517, 520, 528, 532, 533, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 700, 706, 707, 715, 722, 756, 759, 801, 805, 809, 816, 900, 902, 905, 912, 919, 922, 933, 934, 956, 961, 965, 967, 970, 972**

★ **STAR TREK VI: THE UNDISCOVERED COUNTRY**—(1 hr. 50 min.; 1991) Director Nicholas Meyer brings continuous tension to the story, as well as flashes of visual grandeur and elegance; he draws from the gerontocratic cast the usual elegiac witticisms and royally indulges Christopher Plummer as a Shakespeare-quoting Chang, general of the Klingons. You haven't lived until you've heard "To be or not to be" in the original Klingon. (1/27/92) PG. **36, 59, 533, 606, 702, 933**

THANK YOU AND GOODNIGHT!—(1 hr. 17 min.; 1991) In a quirky comedy, director Jan Oxenberg examines her own mixed feelings during the final illness and death of her grandmother. NR. **1**

★ **35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. As in the past, we are held by the family-scrapbook terrors inherent i the project—the heart-tugging fascination of wha happens to people physically over time. The way 3 *Up* has been edited, you needn't have seen the earlie films to become engrossed in this one: Apted include many shots and bits of dialogue from the earlier films and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams Each man or woman is caught in the strangeness o aging, a process that mysteriously contains refinement and coarsening and that strikes many of us though common sense may suggest otherwise, as ineluctably tragic. Fiction films don't yield this heartbreaking sense of the nakedness of life, inexorably unfolding one minute after another. Looking at th characters of *35 Up*, rich or poor, sane or mad, w think that they are all very brave. (1/27/92) NR. **1**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neil), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). After hopscotching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility and technology invading our dreams. Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jetlagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3, 59**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne and Garth, everyone's favorite headbangers from *Saturday Night Live*, take their tunes, babes, and parties to the big screen. Directed by Penelope Spheeris. With Mike Myers, Dana Carvey, and Rob Lowe. PG-13. **9, 24, 32, 62, 85, 155, 219, 300, 304, 307, 319, 406, 516, 517, 532, 534, 610, 612, 625, 723, 818**

REVIVALS

BOAT PEOPLE—(1 hr. 46 min.; 1983) In Chinese, Eng. subtitles. Fascinating. Ann Hui has made a passionately political movie—an attack on the Communist regime in "liberated" South Vietnam—that nevertheless looks and feels like a kung-fu exploitation movie. Yet the movie has undeniable power. The script was compounded from anecdotes gathered from Vietnamese refugees—boat people—who had landed in Hong Kong. Most of the cast is from Hong Kong, and the movie was shot in China. **6**

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene–Carol Reed collaboration is a beautifully constructed and satisfying thriller. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. **8**

THE GENERAL—(1 hr. 16 min.; 1927) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation*. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, *The General*, deep into northern territory. **1**

THEATER
LISTINGS

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'erformance length is approximate; also, price changes re frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 12

RAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in Deadrock, Nevada (a mining town), where he meets and falls in love with the only girl in a town of 157 men. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolto and John McGowan; directed by Mike Ockrent. With a cast of 30 featuring John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m. ($35 to $60); Wednesday at 2 p.m. ($30 to $55). Previewing now prior to a 2/19 opening. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays Tony, the middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, Charles Pistone has the role of the handsome ranch foreman, and featured is an ensemble cast of 26. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55; previewing now prior to a 2/13 opening. At the **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

PRIVATE LIVES—Wit, wisdom, and war (the kind waged between men and women) take to the stage when Joan Collins and Simon Jones appear in the 1930 Noël Coward comedy, wherein these two love each other but can't live together; directed by Arvin Brown, and featuring Edward Duke, Jill Tasker, and Margie Rynn. Michael Smuin created the tango dance. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $50. Previewing now prior to a 2/20 opening; plays through 4/5. At the **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), who is the American Everyman who dreams of fame, fortune, and the glamour of Hollywood movies; but he is faced with back taxes, drug deals, and murder. Featured in the cast are Stephen McHattie, Jane Fleiss, Welker White, Keith Szarabajka, Gregory Simmons, and Paul Gifford. Previewing now prior to a 2/26 opening. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $36 and $40. At the **Circle in the Square Theater,** 1633 Broadway, on 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Tuesday, February 18

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman are the stars of a play by Chilean playwright Ariel Dorfman, focusing on a woman who was tortured 15 years ago but has since married and now plots revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m. Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $37.50. Previews begin 2/18 prior to a 3/17 opening (a special performance 3/16 and NO performance 3/19). From 3/17, $35 to $50, except Wednesdays which are $27.50 to $42.50. 42 seats available in rear mezzanine at all performances (except Saturday evenings) for $15 for students with valid I.D.s. At the **Brooks Atkinson Theater,** 256 West 47th Street (719-4099). 2 hrs. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; $32 to $50; Saturday at 2 p.m., Sunday at 3 p.m.; Monday through Saturday (except Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. At **Lunt-Fontanne,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy (who all return home 3/1, when an American cast will take their place). Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, John Schneider the Baron. Also featured are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday–Saturday (never on Thursday) at 8, Saturday and Wednesday at 2; Sunday at 3 p.m.; $7.50–$60. Opened: 11/12/89. **Gershwin,** 51st Street West of Broadway (586-6510). 2 hrs. ● ● **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, and Paxton Whitehead star in this amiable amusing farce, which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvallières (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Costumes by Patricia Zipprodt have the requisite élan. Others in the cast: Doug Adair, Danielle Ferland, Nell Balaban, John Beal, Richard Ferrone, Andrew Hubatsak, Bruce Katzman, George Martin, Kia Graves, Danny Burstein, Madeleine Potter, Alec Mapa, Zane Lasky, Siobhan Tull, Carol Woods, Patrick Tull, Brian Reddy. Tuesday–Saturday at 8; Wednesday and Saturday at 2, Sunday at 3; $35–$40; through 3/1. **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth, who replaces Alan Rosenberg through 3/4 while the latter does some TV chores (and then he returns on 3/5), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a termagant grandmother who rules her home with an iron fist, and has made all of her children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured: David Chandler, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $27.50–$45. **Richard Rodgers,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who plays Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8 p.m., Wednesday and Saturday at 2, Sunday at 3; $30–$60. $16 tickets are available at the box office, Monday–Thursday, for students and seniors with valid I.D.s; 2 to a person. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 and Saturdays at 8) Monday–Saturday at 8, Wednesday and Saturday at 2; $30–$100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50; through 2/22. **Music Box Theater**, 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday–Saturday at 8, Saturday and Wednesday at 2; $35–$60. Opened: 1/6/88. At the **Majestic**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; Wednesday and Saturday at 2; $30–$60. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. Featured in the cast are Jarlath Conroy, Gordon Joseph Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, and Tom Tammi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $25 to $35; extended through 3/1. At the **Roundabout Criterion Center**, Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ASCENSION DAY—Michael Henry Brown's drama based on the 1831 Nat Turner Slave Revolt; directed by L. Kenneth Richardson. Kevin N. Davis has the title role, and included in the cast of 13 are André de Shields, Novella Nelson, Arthur French, Ving Rhames, and Betty Bynum. Music composed by Olu Dara, choreography by Donald Byrd, and fight sequences by David Leong. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $12 to $18. A Working Theater production at the **Hudson Guild Theater,** 441 West 26th Street (279-4200).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother and sister (Richard Thompson and Cherry Jones) from a working-class family on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantello); directed by Anne Bogart. Tuesday–Saturday at 8, Saturday at 2.; Sunday at 3 and 7:30; $26–$32; through 3/8. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday–Saturday at 8 (no Thursday performances), Wednesday at 2; Saturday and Sunday at 3; $25 to $32.50; through 4/26. At the **Lamb's Theater,** 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on a jazz musician with AIDS; directed by Tazewell Thompson, and featuring Frankie Faison, James McDaniel, and Yvette Hawkins. Tuesday–Sunday at 8; Saturday and Sunday at 3; $25; 2/18–3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—A one-man show with a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton, and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BORN IN THE R.S.A.—Barney Simon's play, directed by Michael LaPolla, and featuring a multiracial cast that includes Danna Call, William-Kevin Young, Christopher Cass, Carolyn Popp, Joanna Going, and Toni Ann Johnson. It's a tale about life, both black and white, amid the conflicting demands of loyalty in contemporary South Africa. Tuesday–Saturday at 8 p.m.; Sunday at 3; $10; through 2/16. A Carousel Theater Company production at the **Judith Anderson Theater,** 422 West 42nd Street (741-5542).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15; through 4/15. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. There is laughter aplenty and funny lines pop up all over. The fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50–$37.50. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international team and their friends: J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. Composers are Benny Anderson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Fridays which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m Sunday at 3; $17 to $25; through 2/23. At the **Maste** 310 Riverside Drive, at 103rd Street (663-8893).

CINDERELLA—A musical adaptation of the fairy tale b Norman Robbins in English pantomime traditio starring Melanie Wingart in the title role; music an lyrics are by Dan Levy and Amy Powers; directed b Laura Fine. Wednesday through Saturday at 7 p.m Wednesday and Saturday at 2 p.m., and Sunday at p.m.; $20 to $24; through 3/8. A Riverside Shakespeare Company production at the **Playhouse 9** 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmit and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the ca are Al Carmines, Richard Spore, Donavan Deit Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30; 2/22 at 2); a seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

COWBOY IN HIS UNDERWEAR—*(A Dark Journey).* Written and directed by Adam Oliensis, play describes Mormon stand-up comedian relocated in New Yor City, where he goes from nightclub to sexual conquest. With Jake Daehler, Alice Haining, Jon Manfrellotti, Michael Rispoli, Bob Taubman, Angela Nevard, Tasha Lawrence, Darcy Brown. Thursday through Monday, 2/14 through 3/1. Thursday through Saturday and Monday at 8, and Sunday at 3 all tickets are $12. Willow Cabin Production at th **Intar Theater**, 420 West 42nd Street (886-1889).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hote on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8 p.m.; Saturday at 3 p.m., Sunday at 3 p.m. and 7 p.m.; $22 to $27. **CSC Repertory,** 136 East 13th Street (677-4210).

THE DANCING IN JERICHO—P. J. Barry's comedy about two high-school friends reunited after a 35-year separation. With Pamela Burrell, Ginger Prince, James Congdon, Jack Davidson, Michelle O'Steen, and John Kozeluh. Through 2/23; $20. Call theater for specifics. **York,** 2 East 90th Street (534-5366).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 2/23; $12. At the **Westbury Repertory Theater,** 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. With Mary Ellen Ashley, Laura Turnbull, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth the lyricist; adapted for the stage and directed by Robert H. Livingston. Tuesday–Friday at 8, Saturday at 3 and 8 p.m., Sunday at 2 and 5 p.m.; $20. At the **Westside,** 407 West 43rd Street, downstairs (307-4100).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday–Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30–$35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400).●

ROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday–Saturday at 8; Saturday and Sunday at 2; Sunday at 6; $29–$33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

ALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson, tells of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Thursday–Saturday at 8, Sunday at 3; $16; 2/13, 14, 20, 21, 29; 3/8, 12, 20; playing in repertory with Friedrich von Schiller's *Mary Stuart*, starring Elise Stone. **Bouwerie Lane**, 330 Bowery (677-0060).

HOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday–Friday at 8, Saturday at 5 and 9, Sunday at 2; through 3/14; $14 and $16. At the **Pearl Theater,** 125 West 22nd Street (645-7708).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Adapted and directed by Harold Prince, with traditional Irish music, based on the first two of the six-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors (most playing a variety of roles), 3 musicians (the Morning Star group), and two 10-year olds, Maeve Cawley and Padraic Moyles. Tuesday–Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; $30–$35; through 3/29. Irish Repertory at **Theater for the New City**, 155 First Avenue (477-7900).

THE HOME SHOW PIECES—A cycle of 4 short plays written and directed by David Greenspan which chronicles 7 years in the life of its central character. Featured in the cast are Mr. Greenspan, Ron Bagden, and Tracey Ellis. Tuesday–Sunday at 8 p.m., Saturday and Sunday at 3 p.m.; $25; through 2/16. **Public/Martinson Theater**, 425 Lafayette Street (598-7150).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday–Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7; $29.50; extended through 3/1. In the **Theater at St. Peter's**, 619 Lexington Avenue. **CLOSED**

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *The Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

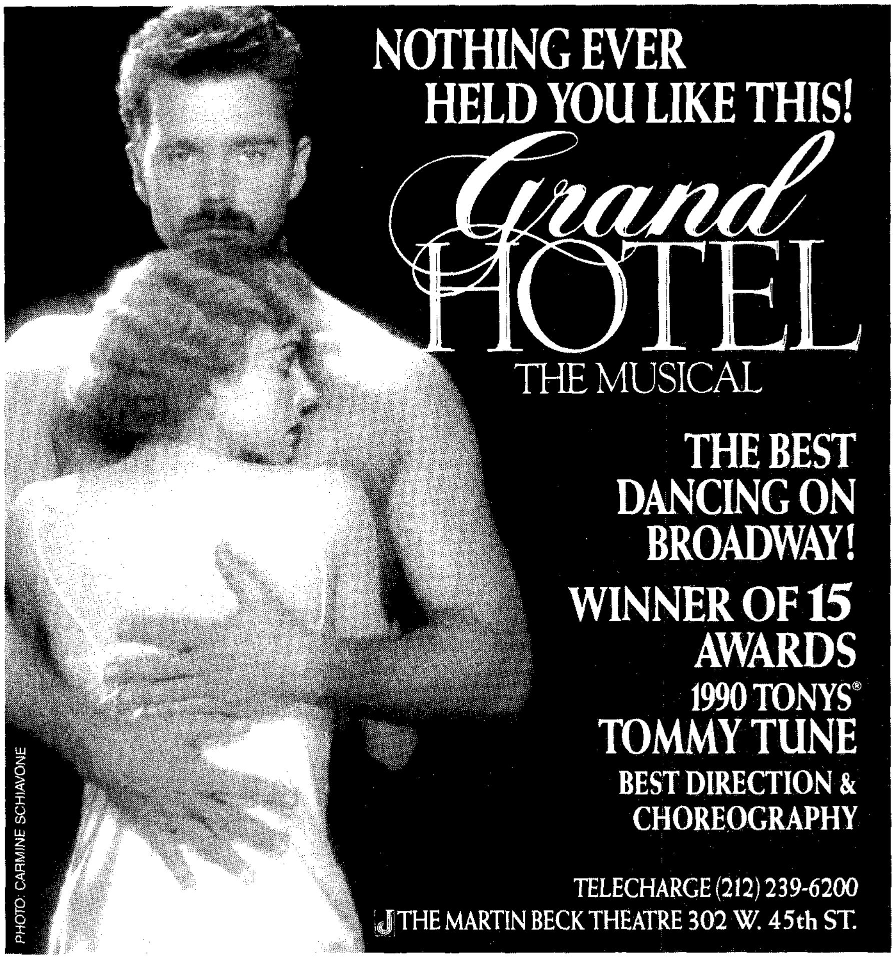
JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and Comden and Green. Thursday, Friday, and Saturday at 7:30; Saturday and Sunday at 3; $20–$22.50; through 2/29. **Top of the Village Gate**, 160 Bleecker Street (475-5120).

LADY BRACKNELL'S CONFINEMENT—Edward Hibbert stars in Paul Doust's comedy, directed by Marie Aitkin, that picks up where Oscar Wilde's *The Importance of Being Earnest* leaves off, and is followed by *The Party*, starring Kathleen Chalfant and directed by David Esbjornsen; an adaptation by Ellen McLaughlin of three Virginia Woolf stories. Thursday–Saturday at 8; Sunday at 3 and 7:30; $18 and $22; through 3/1. **Vineyard Theater**, 108 East 15th Street (353-3874).

THE LAW OF REMAINS—Reza Abdoh's multimedia meditation on loneliness and peril traces the soul's 7-stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom. Thursday through Saturday at 8; 2/13 to 3/14; $12. At the **Diplomat Hotel**, 116 West 43rd Street (826-6585).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco star in a revival of David Mamet's backstage comedy about actors; directed by Kevin Dowling. Tuesdays through Saturdays (no Friday performances) at 8 and Sunday at 2 and 5:30; $22–$25; previewing now prior to a 2/23 opening. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples



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KEITH CARRADINE in THE Will Rogers FOLLIES A Life in Revue

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sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LOOK WHAT THE CAT DRAGGED IN—Written and directed by Cheryl Lane-Lewis, play focuses on an absentee father who returns on his daughter's wedding day and brings along a new girlfriend. With Charles Smith, Karen Liesel, Rochelle Cuningham, and Estelle Mays. Friday at 7 p.m. and 10 p.m.; Saturday at 3 p.m. and 8 p.m.; $20; 2/14 through 22; $20. **Ernie Martin Studio**, 311 West 43rd Street (681-2017).

MACBETH—This version, set in 1927 Chicago, is adapted and directed by A. M. Raychel. It draws parallels between the Scotland clans and the syndicates of Chicago. Bob Karr plays Macbeth. With Abigail White, Ken Posthauer, Glen Vitale, Jonathan Laufer, Eric Stein, Maggie DeVora, John Krajci, Roseann Kitson, and Ayelet Kaznelson. Thursday through Saturday at 8:30, Saturday at 2:30; $15; through 3/16. **Theater-Studio**, 750 Eighth Avenue, second floor (719-0500).

MAKING BOOK—Janet Reed's comedy, directed by Susan Einhorn, about the dilemma of an embattled textbook editor asked to avoid the hunting knives of Indians, slavery, and the Civil War in preparing a 5th-grade textbook on American history. With Claudia Fielding, Daniel Ahearn, Catherine Curtin, Allison Janney, Percy Granger. Tuesday–Saturday at 8; Sunday at 3; $12; through 3/1. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, Tim Monsion. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; run extended through 2/23. Main Stage at **Playwrights Horizons**, 416 West 42nd Street (279-4200).

MARY STUART—Elise Stone has the title role in Friedrich Schiller's 1800 play, newly translated by Robert David MacDonald, dealing with the Queen of Scots who dared to challenge Elizabeth I (Angela Vitale) for the English throne; directed by Casey Kizziah. With Harris Berlinsky, Mark Waterman, Betty Burdick, Craig Smith, Ian Duckett, Kate Sherry, Robert Ierardi, Grant Neale, Joseph Menino, and William Charles Mitchell. 2/7 through 4/3; Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; (only one Wednesday matinee at 1:30 p.m. 2/12); $16. In repertory with *Galileo*, playing through 3/20. At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay brother was brutally murdered. Featured in the cast are Carol Halstead, Dustye Winniford, Peter Bock, and Scott Sparks. Tuesday through Saturday, 2/11–15, then Thursday through Saturday, 2/20–22, and 27–29, and 3/5–7 (one matinee only 3/7 at 2 p.m.); $12. A Love Creek production at the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday–Thursday at 8, $30; Friday and Saturday at 8 p.m.; $35; Saturday and Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the N.Y. stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller. Tuesday–Saturday at 8; $25–$27.50; from 2/18. At the **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel,** 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the present cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—*Innocent Eréndira and Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofella González, Josie Chávez, and Bersaida Vega; through 2/26. Dates and times are varied, so phone ahead for specifics; $10 to $20. **Gramercy Arts**, 138 East 27th Street (889-2850).

THE RESURRECTION OF DARK SOLDIERS—In William Electric Black's play, which he wrote and directed, 5 black revolutionaries from the sixties are reunited in the nineties in a desperate search to come to terms with their past and their future. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece", is loosely based on the Bard's *The Tempest*. Featured in the cast: Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians who are able to play at least 5 instruments. Special rock-and-roll superstars make guest appearances at Friday and Saturday performances. Tuesday–Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31–$38. **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

LA RONDE—Arthur Schnitzler's erotic masterpiece, translated by Beatte Bennett, is a fast-paced comedy of sexual matters, set in elegant, turn-of-the-century Vienna; directed by Frederick Wessler. Featured in the cast are Bill Costa, Mary Kaye Swedish, Jeff Hearn, Janelle Sperow, Garrison Phillips, Susan Jon, Rusty Owen, Casey McDonald, Monika Mitchell, and Maureen MacDougall. 2/16, 22, 23 at 3 p.m.; 2/12, 13, 14, 15, 17 at 8 p.m.; $10; At **Studio Theater 603**, 311 West 43rd Street (645-2274).

SAINT JOAN—G. B. Shaw's play starring Joanne Comerford, plus a cast of 15, telling of the peasant girl turned military leader, heretic, and saint. 2/12 through 3/1 (plus a special prformance 3/6 at St. Vincent de Paul). Wednesday through Saturday at 8, Sunday at 3; $10. Royston Theater Company production at **Playhouse 224**, 224 Waverly Place (1/718-499-0433).

SAMMY WENT A'COURTIN'–David Michael Gallagher's comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator. Tuesday through Friday at 8 p.m.; $15; through 3/20. At the **Wings Theater,** 154 Christopher Street (627-2961).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who was his inspiration; directed by Michael Bloom. The situation is fraught with potential mayhem; the predicament human. Remarkable acting by the cast: Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $25; through 3/29. Manhattan Theater Club, Stage 2, **City Center**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by the late A. J. Antoon with an eye for zany detail; with a cast of ten. Tuesday–Friday at 8, Saturday at 7 and 10:15, Sunday at 3 and 7; $25–$40. **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; through 4/26; $37.50. At the **Mitzi E. Newhouse Theate** Lincoln Center, 150 West 65th Street (239-6200).

TWO ONE-ACTERS—Frederick Pearl's *Don't Step On M* a comedy, and *Amorosus Abba*, a study of father-so relationships; directed by James Del Colle. Wednes day and Saturday at 2:30; Friday and Saturday at Sunday at 3 and 7:30; $10; 2/12–16. **Hamilto House**, 141 West 73rd Street (627-2962).

WILLIE & ESTHER—James Graham Bronson's play, star ring Hugh Dane and Bern Nadette Stanis and directe by Diann McCannon, is about the pairing of two peo ple and dwells on the battle between man's desire fo good and for goods. Tuesday–Saturday at 8, Saturda at 2, Sunday at 3 and 7; $20–$25; through 3/1. **47t Street Theater**, 304 West 47th Street (718-596-2288)

OFF OFF BROADWAY

AGAMEMNON—Aeschylus's revenge play in which th sins of the fathers are visited on the sons. With Chery Hartley, Sid Armus, Eddy Cipot, and Jamie Winnick Thursday through Saturday at 8, Sunday at 3 p.m. $10. **Theater 22**, 54 West 22nd Street (243-2805).

ANIMA MUNDI—Don Nigro's play traces the adventure of a poet through England, France, and America, a he searches for the meaning of life, God, and art; directed by Henry Fonte, with a cast of 13. Throug 2/23; Wednesday–Saturday at 8, Sunday at 3; $10. **Village Theater**, 133 West 22nd Street (627-8411).

ANTIGONE—This interpretation of Sophocles's drama remains unfixed in a particular time, and presents th tragic spectacle of a circus where the clowns are in charge; directed by Jim Niesen. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; through 2/22; contribution. An Irondale Ensemble production at the **House of Candles,** 99 Stanton Street (633-1292).

APPOINTMENT WITH A HIGHWIRE LADY—Russell Davis's tale of redemption through fate, dreams, and love is directed by Michael Mantell and features Victor Slezak, Suzanne Shepard, and Jayne Atkinson. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/16; $10. At the **Alice's Fourth Floor Theater**, 432 West 42nd Street (967-0400).

THE BEST PART—A comedy in blank verse by Mitch Hogue, wherein while mounting a production of *Hamlet*, the members of the company find themselves enmeshed in an *Othello*–like plot complication; directed by David Teschendorf. 2/13 and 21 at 6:30; 2/14, 20, and 22 at 8; $10. At the **Nat Horne Theater,** Studio 3 A, 442 West 42nd Street (477-5094).

CAPTIVE—David Clarke, Laurie Sanders-Smith, and Steve Deighan star in Jan Buttram's comedy about a young woman searching for her mother, presumed missing in the Middle East; directed by Celine Havard. Through 2/24; Friday, Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; $10. At the **Pulse Ensemble Theater,** 870 Sixth Avenue (213-0231).

EASTWARD HO!—A 1604 satire of the Jacobean age by Ben Jonson, George Chapman, and John Marston, filled with lustful social climbers and con men, performed by a cast of 19 (headed by Ryan Hilliard, Angie Dahmer, and Denise Allessandria Hurd); directed by David Dunn Bauer. 2/14, 15, 21, 22, 27, 28, 29; 3/5, 6, 7 at 8. 2/16, 23, and 3/1 at 3; $12. Ten Ten Players at **Park Avenue Christian Church**, 1010 Park Avenue, at 85th Street (879-7669).

FELIX MITTERER DOUBLE BILL—The contemporary Austrian playwright's plays, *Harvesting the Autobahn* followed by *Shunted Into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m. and Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater,** 204 East 6th Street (713-5478).

FIXING THE CAT—Bennett I. Windheim's play examines not so much the war between the sexes as the truth between them; directed by Richard Manichello. Featured in the cast are Sean Bowen, Russell Rothberg, Michael Domino, Kris Montgomery, Kevin Fletcher, Shawn McNesby, Dorothy Ann Frank, Jennifer Lynch, Sally Harrison, and David Lazzo. Wednesday through Saturday at 8; through 2/15; $10. At **Theater North Space**, 336 Canal Street (226-2820).

GERTRUDE, QUEEN OF DENMARK—Pat Kaufman's comedy tells the story of Hamlet's mother (played by Marilyn Sokol), who is finding herself harassed by her son's petulant jealousy, and an extremely persistent Ghost; directed by Vasek C. Simek. Allen Garfield plays Claudius, her husband, and other cast members are Mary Lou Rosato, C. M. Gampel, John Daggett, Marissa Copeland, and Lou Brockway. Through 2/15 at 8 p.m. (no Sunday performance); $10. At the **Westbeth Theater,** 151 Bank Street (674-1369).

IVE THE ALIENS COME?—An evening of one-act plays will be performed 2/14, 15, 16, at 8 p.m.; $8. All revolve around the theme of alienation and the loneliness that accompanies it. At the **Gene Frankel Theater**, 24 Bond Street (645-5341).

OT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by Hutchins Foster. Saturday at 6 and 9, Sunday at 3:30 and 7; $15; through 2/23. **Wings,** in the Archive, on the lower level, 154 Christopher Street (627-2961).

UIPIL—Elvira and Hortensia Colorado perform in this non-linear drama, which interweaves their dreams and myths as contemporary American Indians. (*Huipil* is the garment worn by the women that is woven with dream images.) Thursday through Sunday at 8 p.m.; $5; through 2/16. At the **Theater for the New City**, 155 First Avenue (254-1109).

INE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

IARY STUART—Friedrich von Schiller's 1800 play, translated by Joseph Mellish and directed by Liviu Ciulei, in which he constructs a plot with maximum tension between the political world and those who advocate the exercise of individual conscience. 2/12, 13, 14, at 8 p.m.; 2/15, 16, at 2 and 8 p.m.; FREE! Tish School of the Arts at the **Moveable Seat Theater**, 721 Broadway, 5th floor (998-1921).

IASS MURDERERS AND SERIAL KILLERS—Larry Myers's series of monologues, directed by Roger Acosta, and delivered by Michele Durning, Marc Coppola, Bobby Troka, Marilyn Duryea, Julienne Greer, Kathleen Heenan, Rik Walter, and David Starzyk. 2/14 and 15 at 9 p.m.; $10. At the **New Humphrey Gallery Theater**, 594 Broadway (627-5312).

IERTON OF THE MOVIES—A revival of the 1922 comedy by George S. Kaufman and Marc Connelly, dealing with a youth whose main desire is to get to Hollywood and become a Big Star; directed by Paul Roebling. 2/10 to 15 at 8; $10. Northeastern Company at **Atlantic Theater**, 336 West 20th Street (969-0067).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery,** Second Avenue and 10th Street (533-4650).

MONKEY BUSINESS—*Celebrate the Year of the Monkey* and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the *magical Manfruit Tree; with music and dance;* directed by Virginia Wing. Through 3/15 at 1 p.m. and 3 p.m.; $6. An On Stage Production at the **Hartley House Theater**, 413 West 46th Street (666-1716).

NEW DOUBLE BILL–John Monteleone's *The Box* and *Homesick*, directed by Keith Fadelici, are described as "an evening of down-to-earth everyday madness."The casts include Jonathan Friedman, Philip Levy, Lane Luchert, Jeff Streger, Elizabeth Kobe, Steve Abruscato, Marjorie Austrian, Cam Sanders, Joyce Sozen. Monday–Saturday at 8; Wednesday at 3; $10; through 2/22. **William Redfield Theater**, 354 West 45th Street (279-4200).

PEG O' MY HEART—J. Hartley Manners's 1912 comedy about an outspoken Irish Cinderella (Leslie Carroll) from Hell's Kitchen who wars with, then woos and wins over her stuffy British cousins; directed by Sherry Teitelbaum. 2/12, 13, 14, 15, and 16 at 8 p.m. except for the Sunday (2/16) which starts at 7 p.m.; $10 (except for the gala 2/14 at 8 p.m., which is $20). Survivor production at the **Art and Design Collaborative**, 242 West 27th Street (877-2988).

A PIECE OF MY DREAMS—A drama, written and directed by Gregory L. Hudson, telling of a Green Beret trying to open a movie theater against the wishes of the Klu Klux Klan; with Jesse Lawrence, Frank Bowman, Gregory Hudson, Karen Hamilton, Robert Kiernan, Jeri B. Snead, Ivan Borodin, and Jadah Carroll. 2/28 and 29 at 8 p.m. and 3/1 at 3 p.m.; $15. **Cami Hall,** 165 West 57th Street (718-454-9269).

RUTHERFORD AND SON—A 1912 English drama by Githa Sowerby; directed by Michael Hillyer, reveals the struggle for power and control within a family. With Saylor Creswell, John Hillyer, Holly Hawkins, Annette Hunt, Mark Lang, Gwendolyn Lewis, Miller Lide, Joan Matthiessen. Thursday–Saturday at 8, Saturday at 2, Sunday at 3; $10; 2/12–3/1; $10. **29th Street Playhouse**, 212 West 29th Street (465-0575).

SEXUAL WASTELAND—A *statement* about the way we live and love in the 1990s by 12 new writers (Gary Matthew Binnie, Anthony Ciccotelli, Russ Cusick, Eric Scott Gould, Glenn F. Hoth, Denise Nichelle, Joe Robertson, Tom Reuel, Pennell Somsen, Amy Tarr, Todd Whitley, and Scott Wynn), directed by Gary Binnie and featuring a 9-member ensemble. Wednesday–Sunday at 8, Saturday and Sunday at 3; $10. 2/12–16. New Voices production at **John Houseman**, 450 West 42nd Street (242-0352).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TWELFTH NIGHT—Shakespeare's comedy of love and mistaken identity, directed by Brenda Lynn Bynum. Featured in the cast are Sewell Whitney, Arija Bareilds, David Stone, Bruce Barney, Wesley Stevens, Morgan Englund, Mark Schaller, Bill Nickerson, Vicki Hirsch, Brian K. Jennings, Isaac Ho, Brian McGovern, James Jenner. Through 2/16; Thursday–Saturday at 8; Sunday at 5; $10. Oasis production at **Playground**, 230 East 9th Street (673-3706).

VINEGAR TOM—Caryl Churchill's play, with overtones of witchcraft, takes place in a time of social upheaval, class changes, and overwhelming hardship, set in the mid-17th century; directed by Derek Tod; with an ensemble of 12. Through 2/15 (call for specifics); $10. **Synchronicity**, 55 Mercer Street (925-3960).

WE SHOULD...(A LIE)—Kenneth Bernard has reworked Racine's *Phaedra* into a set of ambiguously gendered theater profesionals rehearsing in wheelchairs, literally playing with their lives. Wednesday–Sunday at 8; through 2/16; $10. **The Living Theater**, 272 East 3rd Street (979-0601).

WHO IS GOING TO SAVE ME?—Guy Hoffman's play, directed by Robert Mariah, about spiritual awakening in a high-camp carnival atmosphere where the Lord and mankind stumble into a collision of wills. With Jamie Gorenberg, Deborah Dutton, Jeffrey Edward Peters, Charles Rucker, Elisabeth Rodgers, Clark Middleton, and Ralph Cole, Jr. Thursday, Friday, Saturday at 8, Sunday at 2 p.m.; through 3/1; $10. At the **Theater Row Theater**, 424 West 42nd Street (245-2476).

WILL KEMP–Dan Roentsch wrote and directed this romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and two of his King's Men, Richard Burbage and Will Kemp (Steve Crow). Featured is an ensemble of 14. Thursday through Saturday at 8, Sunday at 3; $10; through 3/8. At the **Sanford Meisner**, 164 Eleventh Avenue (749-7271).

A WOMAN CALLED TRUTH—Patricia Floyd stars in Sandra Fenichel Asher's play, based on the real-life slave crusader Sojourner Truth and her struggle to free herself and son from slavery; it features a musical score of slave songs. With Ricky Genaro, Joe Clancy, Alicia Washington, Jen Wolfe, James Duane Polk. Saturday at 8, through 2/29; Sunday at 2; through 3/1; $10. **Open Eye**, 270 West 89th Street (769-4143).

A WOMAN WITHOUT A NAME—Romulus Linney's journal of a wife and mother in a small American town at the turn of the century and the beginning of the Temperance Movement. With Barbara Andres, Mark Henibuhr, Fred Burrell, Peter G. Morse, Elisabeth Lewis Corley, Bernie McInerney, Susan Ericksen, Jim Ligan, Marin Hinkle. 2/10, 12, 13, 14, 15, 16 at 8; $10. **Kamo Cultural Center**, 31 Bond Street (262-1647).

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ART
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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Twenty-five drawings of still life and figurative subjects in pencil, charcoal, and oil on paper, dating from 1959–1988; through 3/7. Davis & Langdale, 231 E. 60th St. (838-0333).

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/22. Werner, 21 E. 67th St. (988-1623).

MOSHE KUPFERMAN—Paintings and works on paper from the past 21 years, including works borrowed from museums and collectors; through 2/29. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

ROBERT RAUSCHENBERG—New paintings on aluminum from his "Night Shades" and "Gluts" series; through 2/29. Knoedler, 19 E. 70th St. (794-0550).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirschl & Adler, 21 E. 70th St. (535-8810).

JAMES TORLACKSON—Photorealist oil paintings, watercolors, and etchings of such typically American images such as drive-ins; through 2/29. Cudahy's, 170 E. 75th St. (879-2405).

ROGER VIVIER—Collages and a collection of the shoe designer's most extraordinary shoes; through 2/14. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; 2/15–3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

SERGI AGUILAR—New sculpture and works on paper; through 2/29. Prats, 24 W. 57th St. (315-3681).

JOHN ALEXANDER—Two recent series of paintings, including works that satirize the values and concerns of contemporary society through candid portraits of today's social and political elite, and paintings of swamps and marshland; through 2/29. Marlborough, 40 W. 57th St. (541-4900).

PIERRE-MARIE BRISSON—Mixed-media paintings and works on paper influenced by the cave drawings at Lascaux and studies of primitive Etruscan art; through 2/29. Reece, 24 W. 57th St. (333-5830).

HERMAN CHERRY—Recent paintings and sculpture from the 1940s; through 2/29. Ross, 50 W. 57th St. (307-0400).

STEVE CURRIE/EMILY MASON—Organically-shaped abstract sculptures cut from poplar and aluminum/Luminous abstract paintings. Through 3/14. Borgenicht, 724 Fifth Ave. (247-2111).

JIRI GEORG DOKOUPIL—Recent "Tire Paintings" created by rolling tires dipped in paintacross a white canvas; through 2/29. Miller, 41 E. 57th St. (980-5454).

ANTONIO FRASCONI—An overview of woodcuts from 1943–1991; through 2/27. Dintenfass, 50 W. 57th St. (581-2268).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; through 2/15. Joseph, 745 Fifth Ave. (751-5500).

MORRIS LOUIS—His large-scale Color Field paintings from the late 1950s; through 2/29. Emmerich, 41 E. 57th St. (752-0124).

PAUL MANES—Recent paintings of overlapping circles; through 3/7. Del Re, 41 E. 57th St. (688-1843).

JANET MONAFO—Large-scale pastels of everyday domestic objects; through 2/29. French, 24 W. 57th St. (247-2457).

ROBERT MOTHERWELL—Prints from 1965–1991; 2/12–3/14. American Associated Artists, 20 W. 57th St. (399-5510).

HELEN NAPPER/THOMAS NEWBOLDT—Figurative paintings that depict daily personal events/Figurative paintings that present allegories of man's condition and fate. Through 2/29. Tatistcheff, 50 W. 57th St. (664-0907).

ELIZABETH NEWMAN—Installations of objects that comment on history, relationships between people, cyclical growth, loss, and decay; through 2/15. Lelong, 20 W. 57th St. (315-0470).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; through 2/29. Goodman, 24 W. 57th St. (977-7160).

PAUL RICKERT/LOUISE DODD—Recent watercolors of industrial landscapes in New England/Paintings of New England landscapes; through 2/29. Fischbach, 24 W. 57th St. (759-2345).

DOROTHEA ROCKBURNE—A new work titled "Roman Wall Painting" executed in Flashe, colored pencil, and watercolor stick directly on the gallery wall; 2/15–3/21. Emmerich, 41 E. 57th St. (752-0124).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; through 3/7. Babacock, 724 Fifth Ave. (535-9355).

DOUGLAS SAFRANEK—Highly-detailed paintings of New York City in egg tempera on panel; through 2/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

RICHARD SHAW—Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

ED STITT—Realist paintings of cityscapes and still life; 2/8–3/4. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM WEGMAN—Recent paintings, Polaroids, and drawings; through 2/15. Solomon, 724 Fifth Ave. (757-7777).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon, painted from memory and observation; through 3/7. McCoy, 41 E. 57th St. (319-1996).

SANDY WINTERS—Narrative paintings that explore the line between abstraction and representation; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334 0277).

MIKE ASENTE—New sculpture made with cast rubber sheetrock, and needlepoint, in an exhibition title "Cam Tu—Vietnam Suicide Memorial"; throug 3/7. Franklin Furnace, 112 Franklin St. (925-4671).

STUART ARENDS—Reductive paintings in oil and wax o box-shaped wooden constructions; through 2/29 Bitter-Larkin, 597 Broadway (219-0150).

KARL BENJAMIN—Abstract paintings from 1955 to 1990 through 2/15. Snyder, 588 Broadway (941-6860).

MICHAEL BOYD—Five large-scale paintings, each derive from a major French Gothic cathedral; through 2/29. Zarre, 154 Wooster St. (353-3456).

MARLYSE BRUNNER—New works; through 3/14. Engelhorn, 591 Broadway (966-6882).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; 2/14–3/28. Rempire, 121 Greene St. (979-1111).

SONIA DELAUNAY—Colorful geometric lithographs from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

DAN DEVINE/ERIK OPPENHEIM—Sculptures made with poured tinted concrete/Sculptures that comment on power stuctures, using power tools and moving machinery. Through 2/15. Dooley Le Cappellaine, 252 Lafayette St. (431-3914).

JANE DICKSON—New paintings that depict characters the artist sees from her Times Square studio, including New Years's Eve revelers, policemen, families, couples, and single figures; through 2/29. Alexander, 59 Wooster St. (925-4338).

TOM DUNCAN—New polychrome sculptures; through 2/29. Einstein, 591 Broadway (226-1414).

DON EDDY—New paintings, including still lifes of vegetables, fruits, and flowers, Caribbean landscapes, and graphite drawings; through 3/4. Hoffman, 429 W. Broadway (966-6676).

JOHN FEKNER—An installation that explores memory; through 3/7. Exit Art, 578 Broadway (966-7745).

JOHN FERREN—Paintings and sculpture from the artist's estate; through 2/15. Perlow, 560 Broadway (941-1220).

LEONOR FINI—Ballet, theater, film, and commercial designs; 2/13–3/8. The Exhibition Space at 112 Greene Street, 112 Greene St. (966-3864), daily 10–7.

DAN FLAVIN—Works in colored fluorescent light from 1964 and a new site-specific piece; 2/15–3/14. Pace, 142 Greene St. (421-3292).

FLECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; through 2/15. Jamison Thomas, 588 Broadway (925-1055).

DINA GHEN—Recent abstract sculpture made with resin, plastic, and urethane foam; through 2/29. LedisFlam, 584 Broadway (925-2806).

MAURO GIUFFRIDA/THEODORE SVENNINGSEN—Recent paintings by both; through 3/4. Sermas, 19 Greene St. (431-5743).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-

4774).

CHARD HAAS—A selection of drypoints and etchings from 1971 to 1991, using New York landmark buildings as subject matter; through 2/22. Condeso-/Lawler, 76 Greene St. (219-1283).

AREN HARRIS—Abstract paintings; through 2/22. Rico/Maresca, 105 Hudson St. (219-2756).

OVERT HEIKOOP—Wall sculptures in painted wood; through 2/29. M-13, 72 Greene St. (925-3007).

EORGE HORNER—Two-dimensional works made with silly putty and incorporating words and images from "low" culture; through 3/7. Arena, 128 Wooster St. (226-1420).

COTT KAHN/LAURA SCHECHTER—Paintings of mysterious landscapes/Still-life paintings; 2/18–3/12. Perlow, 560 Broadway (941-1220).

LLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; 2/14–3/14. Cooper, 155 Wooster St. (674-0766).

IEL KENDRICK/MIGUEL RIOS—Recent sculpture/Works with political themes. Through 2/22. Weber, 142 Greene St. (966-6115).

HOMAS KOVACHEVICH—New works; through 2/29. Marcus, 578 Broadway (226-3200).

OBERT KIPPUR—Expressionistic figure paintings that depict nightmarish and erotic scenes; through 3/14. C & A, 96 Spring St. (431-8664).

LIFFORD LAND/DUANE STAPP—Paintings that depict billboard-like imagery/Conceptual works. Through 2/29. Stendhal, 622–626 Broadway (505-1201).

EAN LANDERS—New works; through 3/14. Rosen, 130 Prince St. (941-0203).

AVID LASRY/DENISE MARIKA—Abstract paintings influenced by the geometry and technique of Renaissance painting/Conceptual works that combine constructions of industrial materials with home-made uncut video projections. Through 3/7. Roger, 136 Prince St. (966-4017).

LFRED LESLIE—A loan show of five grisaille paintings from 1962–67; through 3/28. Flynn, 113 Crosby St. (966-0426).

ROY LICHTENSTEIN—Paintings from his "Interiors" series; through 2/28. Castelli, 420 W. Broadway and 65 Thompson St. (431-5160).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

CHRISTOPHER LUCAS—New paintings that incorporate Korean images; through 2/22. Good, 532 Broadway (941-8066).

MILA MACEK—New work; through 3/7. Ala, 560 Broadway (941-1990).

FABIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture. Through 2/22. Lee, 588 Broadway (966-2676).

ALLIE MCGHEE—Recent abstract paintings; through 3/7. Kelly, 591 Broadway (226-1660).

MARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

PIETER LAURENS MOLL—Photosculptures from the 1970s to the present; 2/15–3/14. Louver, 130 Prince St. (925-9205).

MATT MULLICAN/LAWRENCE WEINER—A collaborative project titled "In the Crack of the Dawn"; through 2/22. Alexander Editions, 476 Broome St. (925-4338).

GAYIL NALLS—Sculptures, video, and works on paper; through 3/14. Staib, 8 Greene St. (941-5977).

BARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; through 3/14. Gagosian, 136 Wooster St. (228-2828).

HERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

CARL OSTENDARP—Recent works on paper; through 2/29. Theodore, 580 Broadway (274-8260).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—Sculpture by both; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

DENNIS POTTER—New Works; 2/14–3/14. Van Eck, 420 W. Broadway (219-0717).

LUCIO POZZI—Recent paintings from his "Rag Rugs" series; through 2/28. Penine Hart, 152 Wooster St. (982-0194).

TIM PRENTICE—Kinetic "whirligig" sculptures; through 3/7. Davidson, 415 W. Broadway (925-5300).

FAITH RINGGOLD—Paintings that combine the artist's signature style with imagery culled from French art history; through 2/18. Steinbaum, 132 Greene St. (431-4224).

SUSAN RODGERS—Recent steel sculptures; through 3/10. Haller, 415 W. Broadway (219-2500).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; 2/15–3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

ALLEN RUPPERSBERG—Two large-scale drawing projects from the 1970s titled "Personal Art"; through 2/15. Burgin, 130 Prince St. (219-8379).

SALVATORE SCARPITTA—Early works, through 2/29, at Castelli, 578 Broadway (941-9855); works from the past year, through 3/28, at Nosei, 100 Prince St. (431-9253).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; 2/13–3/7. Helander, 415 W. Broadway (966-9797).

DAVID R. SMYTH—Paintings on lead that incorporate collage and found objects; through 2/29. Morrison, 59 Thompson St. (274-9059).

ANDREW SPENCE/LUDWIG MIES VAN DER ROHE—Geometric abstract paintings based on shapes from the artist's environment such as stereo speakers, buildings, or a bank's automated cash machine; through 2/29/Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; through 3/7. Protetch, 560 Broadway (966-5454).

WONG SUL—Recent abstract paintings; through 2/15. Marunouchi, 560 Broadway (274-8084).

ANDREA VIZZINI—Paintings that are copies of works by Caravaggio, da Vinci, Picasso, Poussin, and others, over which the artist superimposes iron bars, stretchers, and colored fabric; through 3/5. Walls, 156 Wooster St. (982-9800).

MERRILL WAGNER—Abstract paintings on rolled stainless steel; through 2/29. Stark, 594 Broadway (925-4484).

IAN WALLACE—New works; through 2/29. Klagsbrun, 51 Greene St. (925-5157).

ROBERT WILSON—Twenty-six drawings in charcoal, conte crayon, and crayon on paper; through 2/29. Cooper, 149 Wooster St. (674-0766).

MURRAY ZIMILES—Paintings on the theme of the burning of Polish wooden synagogues in WW2 and a suite of etchings and woodcuts with text titled "The Book of Fire"; through 2/15. Levy, 415 W. Broadway (941-0009).

Other

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

PAMELA BENHAM—Recent abstract paintings; through 2/15. New York Public Library's Tompkins Square Branch, 331 E. 10th St. (674-5362), Mon., Tue., Wed. 1–5.

SARAH BRECHT—Paintings of angels and jazz musicians; through 2/23. La Galleria, 7 E. 1st St. (505-2476).

PAM BUTLER/KELLIE O'BOSKY—Paintings that investigate received ideas and models of femininity by both; through 2/23. PS 122, 150 First Ave. (228-4150).

SANDY GELLIS—Ecological projects; through 3/14. The Gallery, 30 Bond St. (505-9668).

DAVID GOLDIN—Collages; through 2/23. Illustration, 330 E. 11th St. (979-1014).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels,* and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

MIGUELANGEL RUIZ/WENDY COAD—Recent paintings by both; through 2/28. Fashion Moda, 2754 Third Ave. (near 146th St.), Bronx (560-0166), accessible 24 hours.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; through 3/7.

CDS—76 E. 79th St. (772-9555). Works by gallery artists, including Ajay, Booth, De Staebler, Motherwell, Porter, Walker, Yunkers, others; through 3/1.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Schrittwechsel-Change of Gait," with works by-Bekker, Brendel, Diller, Gabriel, Kruger, Manigk, Rathke, Sonntag, Zylla, others; through 2/29.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). 19th-century American landscapes by Bierstadt, Church, Durand, Heade, Miller, Whittredge; through 2/22.

LEVY—24 E. 84th St. (628-7088). "Vanity and Elegance: The Dressing Table and Tall Chest in America, 1685–1785"; through 2/15.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Davies, Inness, Rondel, Wiles, others; through 2/15.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works honoring Black History Month 1992, by Ikeda, Mbugua, Tomba; through 2/29.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Works on paper by Freedman, Froese, Hill, Kunin, Levinson, Penn, Rochette, Silver; through 2/22.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; through 2/22.

WENDER—3 E. 80th St. (734-3460). Chinese calligraphy from the 18th to the 20th centuries; through 3/7.

57th Street Area

ACA—41 E. 57th St. (644-8300). Works on paper by Degas, Dove, Hopper, Levine, Marsh, Rivers, others; through 3/7.

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

BLUM HELMAN—20 W. 57th St. (245-2888). Paintings by Deutsch, Gipe, Ruscha; through 2/15.

DRAKE—50 W. 57th St. (582-5930). "Intermezzo," with works by Bogart, Christensen, Jaramillo, Kuehn, Smith, others; through 2/22.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; through 2/22.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

HAIME—41 E. 57th St. (888-3550). Sculpture in bronze, granite, steel, and stone, by Mutal, Van Alstine, Vari; through 2/29.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/29.

MIDTOWN PAYSON—745 Fifth Ave. (7858-1900). "The Midtown Flower Show," with paintings, sculpture, and photography by Bates, Davis, Fish, Hockney, Juarez, Katz, Kushner, Mapplethorpe, Norvell, Rosenquist, Zakanitch, others; through 3/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SACKS—50 W. 57th St. (333-7755). Paintings by women artists of the 1920s, 1930s, and 1940s, including Abercrombie, Corcos, Drayton, Gurr, Ford, MacLeod, Zorach, others; through 2/29.

ST. ETIENNE—24 W. 57th St. (254-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; 2/18–3/28.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). Anonymous copies of Mondrian paintings from 1963–1996; 2/13–22.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ANDERSON—63 Thompson St. (431-8547). "Love Gone Bad," with works by Culkin, Davidson, McNeil, Silverthorne, Steer; through 2/22.

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; through 2/29.

AUCHINCLOSS—558 Broadway (966-7753). Abstract paintings by Haynes, Millei, Polke; through 3/11.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "JFK: Myth and Denial," with works by Burson, Heilmann, Georges, Howard, Moskowitz, Rifka, Williams, others; through 3/3.

BEITZEL—102 Prince St. (219-2863). "Allusion," with works by Brodsky, Cheng, Garet, Green, Newman, Pijoan, Reice, Silver, Nazarewycz, Wiener; 2/13–3/14.

BROMM—90 W. Broadway (732-6196). Works by Barry, Bidlo, Castoro, Nesterova, Mapplethorpe, Warhol, Wojnarowicz; through 2/29.

BROWN—23 Watts St. (219-1060). "Dysfunction in the Family Album," with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; through 2/15.

CASTELLI—578 Broadway (941-9855). "35th Anniversary Exhibition"; early works by Sal Scarpitta; through 2/29.

COUPE DE GRACE—579 Broadway (431-5799). Works by women who use words or text in their work, including Holzer, Kruger, Rosen, others; 2/13–3/21.

DRAWING CENTER—35 Wooster St. (219-2166). Drawings by Casco, Clements, Cohen, Fahlen, Kahn, Matalon, Svenningson, Webster; through 2/15.

FICTION/NONFICTION—21 Mercer St. (941-8611). Humorous and peculiar works by Appel, Bachman, Bowman, Gerber, Kidd, Liebowitz, Pearlstein; through 2/15.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GERING—476 Broome St. (226-8195). "Shades of Difference," with works by Baer, Bradshaw, Dryer, Heilmann, Jaudon, Lasker, Martin, Nozkowksi, others; through 2/15.

GIBSON—568 Broadway (925-1192). "Seventies," with works by Adams, Beckley, Broodthaer, Le Gac, Matta-Clark, Toroni, others; through 2/15.

GLADSTONE—99 Greene St. (966-9310). "Circa 1980," with works by Glier, Holzer, Mullican, Prince; through 2/22.

GORNEY—100 Greene St. (966-4480). Paintings by Murray, Newman, Ostendarp; through 2/29.

GRANARY BOOKS—568 Broadway (226-5462). Sculpture, video, and photographic books by Armstrong, Greenaway, Phillips, Snow, Velez, others; through 3/14.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Sculpture by Baechler, Dokoupil, Macdonald; through 2/15.

KATZEN—475 Broome St. (966-4469). Recent works by gallery artists; 2/13–3/14.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; through 2/22.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Forg, Gonzalez-Torres, Kilimnik, Kippenberger, Nares, Oehlen, Prina, Wool; 2/15–3/14.

PEARL—420 W. Broadway (966-5506). Works from the 1930s through the 1950s by members of the American Abstract Artists organization, including Bolotowsky, Diller, Ferren, Gallatin, Loew, Pearson, Pereira, von Wiegand, Xceron, others; through 2/29.

PRETTO—103 Sullivan St. (431-3041). Small works by Alain, Andre, Barry, Kretschmer, Obering, Smith, Wagner, Zinsser, others; through 2/26.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

SHAFRAZI—130 Prince St. (274-9300). "How It Is," with works by Blake, Burton, Gipe, McCarty, Otterson, Pierson, Risley, Rockman, Turner, others; through 2/29.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; through 3/14.

STAEMPFLI—415 W. Broadway (941-7100). Contemporary realist paintings by Assael, Campbell, Dinhofer, Maury, others; through 2/29.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Brodie, Butterfield, Crane, Gornik, Helm, Leaf, Leroy, Michaux, Santore, Vath; through 2/22.

THREAD WAXING SPACE—476 Broadway (966-9520). Sculpture by Drew, Hoke, Kahlhamer; through 2/28.

303—89 Greene St. (966-5605). "One Leading to Another," a collaborative work-in-progress by Tiravanija and Zittel (2/8–15), Ruppersberg and Watson (2/18–22), Pensato and Gober (2/25–29), Oppenheim and Nadin (3/3–7), Reynolds (3/10–14).

TRIBECA 148—148 Duane St. (219-9213), Thu.–Sun. 12–6. "Urban Alchemy," with works by Bastidas, Eustace, Jacobson, Mason, Palaia, Parker, others; through 3/7.

Other

80 WASHINGTON SQUARE EAST—New York University, 80 Washington Square East (998-5747). "16th Annual Small Works Exhibition," curated by Arnold Glimcher; through 3/13.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part I," with works by artists whose works are rooted in the creolized communities of the Americas and the Caribbean; through 2/28.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; through 2/21.

PHOTOGRAPHY

ARMAND AGRESTI—Color and black-and-white photographs that depict what it was like to grow up in Queens during the 1950s and 1960s; through 3/14. Borden, 560 Broadway (431-0166).

BARBARA ALPER/SUSAN KAPROV—Photographs of the Gulf War interspersed with portraits of people taken over the past ten years/Compositions in which images of nature are superimposed over images of technology. Through 3/7. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1–6.

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

BAUM—588 Broadway (219-9854). "Voyeurism," with works by Brassai, Burroughs, Calle, Charlesworth, Cowin, Frailey, Goldin, Michals, Schlesinger, Weegee, others; 2/13–3/14.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; through 2/29. Witkin, 415 W. Broadway (925-5510).

YANN CHARBONNIER—Black-and-white photographs that explore the relationship between human beings and animals in the wild; through 2/29. Cade, 1045 Madison Ave. (734-3670).

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991), Mon.–Fri. 1–6. "Uncommon Images," with early photographs of medieval monuments; through 3/20.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/15: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; through 2/29. Greenberg, 120 Wooster St. (334-0010).

MILLER—138 Spring St. (226-1220). Soviet photography from 1918–1939, with works by Alpert, Debabov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

DOMINIQUE NABOKOV—Black-and-white photographs of cities taken between 1980–1991; through 2/28. La Maison Francaise, 16 Washington Mews (998-8750), Mon.–Fri. 10 a.m.–6.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

NIKON HOUSE—620 Fifth Ave. (353-3110). "The Black Experience: Seven Visions"; through 2/29.

RICE—325 W. 11th St. (366-6660). "Spiritual Travels, Part II," with works by Goldsmith, Goertz, Jorgensen, Woodruff & Brown, Zucker; through 3/8.

STEVEN RUBIN—Photographs of families in West Athens, Maine; through 2/17. Camera Club of New York, 853 Broadway (260-7077).

HIROSHI SUGIMOTO—Seascapes all over the world photographed during the day and at night; 2/15–3/7. Sonnabend, 420 W. Broadway (966-6160).

GERARD TRAQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/7. Staley-Wise, 560 Broadway (966-6223).

WILLIAM WEGMAN—Black-and-white photographs from the 1970s that use language, props, and theatrics to express whimsical ideas; through 2/22. Pace/MacGill, 32 E. 57th St. (759-7999).

NEIL WINOKUR—Cibachrome photographs of formal canine portraits; 2/15–3/7. Toll, 146 Greene St. (431-1788).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black-

and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women. Through 3/7. Opsis, 561 Broadway (966-8881), Sat. 12–5.

PERFORMANCE

A MAMA—74A E. 4th St. (254-6468). 2/13–3/1, Wed.–Sun. at 8: The Talking Band in "Fern and Rose" and "A Perfect Life." $10–$12. 2/15–3/8, Wed.–Sun. at 7:30: John Kelly in "Akin." $12–$15.

PERFORMING GARAGE—33 Wooster St. (966-9796). Through 2/16, Fri.–Sun. at 8: Ron Vawter in "Roy Cohn/Jack Smith." $12.

P.S. 122—150 First Ave. (477-5288). 2/13–16 at 9: "New Stuff," *with performances* by Sarah Johnson, Jennifer Lacey, Guy Yarden. $10. 2/18–23, 2/25–3/1, Tue. and Wed. at 8, Thu.–Sun. at 9: "Eric Bogosian: *Notes from the Underground.*" $15.

THE KITCHEN—512 W. 19th St. (255-5793). 2/16 at 8:30: "Sluts and Goddesses" by Maria Beatty and Annie Sprinkle. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Najima Floats.' " Through 4/19: "*American Improvisation: Textiles* from The Indianapolis Museum of Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 3/1: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. 2/12–5/10: "*Zarina: House With Four Walls.*"

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. *Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."*

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. 2/16–4/12: "Designing Utopia: The Art of William Morris and His Circle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children *and seniors* $3. *Through 3/22: "John Singer Sargent's* Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). *Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested* donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household *Saints of Puerto Rico.*"

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. Through 5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students *and seniors* $4; *Thu.* 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." *Through 3/29: "Lighting from the Sixties and Seventies."* Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." 2/16–5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. 2/16–5/3: "The Print: The School of Paris and New York Post and Pop."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings *and Watercolors of Charles Addams." Through 3/12:* "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 2/17: "Carl Michel: Design for the Ballet." Through 4/25: "Fool's Fire by Julie Taymor."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; *Sat.–Sun. noon–5:30. Contribution suggested.* Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–*Fri.* 10 a.m.–5, *Sat.–Sun.* 1–6. $3; *seniors* $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." *Through 6/7/92: "Africa and the Diaspora:* Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 2/19.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/13 at 10 a.m. and 2: "Antique & Fine Jewelry." On view from 2/8. 2/18 at 10 a.m. and 2: "19th-Century European Paintings, Watercolors, and Drawings." On view from 2/15.

DOYLE—175 E. 87th St. (427-2730). Next auction on 2/19.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/13 at 2: "19th-Century Furniture, Decorations, and Works of Art." On view from 2/7. 2/14 and 2/15 at 10 a.m. and 2: "19th and 20th-Century Prints." On view from 2/8. 2/18 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Furniture & Decorations." On view from 2/14.

SWANN—104 E. 25th St. (254-4710). 2/13 at 10:30 a.m.: "Maps & Atlases, Decorative Graphics." On view from 2/8.

TEPPER—110 E. 25th St. (677-5300). 2/13 at 12: "Important Arms & Armament." On view from 2/8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M) No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. Closed Sat. **(E) AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-0644). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice gnocchi and golden raisin sauce, wood grilled double lamb chops with hummus cakes and black-olive and tomato relish, cazuela of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M) AE, CB, MC, V.**

South Street Seaport

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M) AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

HE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

ARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

EKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. Italian. Spcls: veal chop, zuppa di pesce, spaghetti al pesto. Res. sug. L and D daily noon–11:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.–Sat. 5–midnight. Ent. Mon.–Sat. Private parties for 20. Closed Sun. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.–Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties fo 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required Modern Italian. Spcls: carpaccio di salmone with ca per sauce, lasagnette al pesto, pollo mimosa. Res. sug L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30 Closed Sun. **(E)** **AE, CB, DC, MC, TM, V**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V**

THE QUILTED GIRAFFE—550 Madison Ave., in th AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grille salmon with chinese mustard, special chef's choic Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Close Sun. and Mon. **(E)** **AE, CB, DC, MC, V**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m.

Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

KODNOI—208 E. 60th St. (688-9885). Casual. Thai. Spcls: tamarind duck, hor mok talay, pla geian. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–11:30. Private parties for 30–40. **(I–M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:3 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, TM, V**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: Spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. D Mon.–Sat. 5–midnight. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30

a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

CCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

IRABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

EL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

IGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

'HE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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SOLUTIONS TO LAST WEEK'S PUZZLES

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MUSIC AND DANCE

COMPILED BY STEPHEN DUBNE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 12

BEAUX ARTS TRIO—With violist Lawrence Dutton. All-Mozart program: Trio in B-flat, K. 502; Trio in D Minor, K. 442; Piano Quartet in E-flat, K. 493. Alice Tully Hall at 8. $22.

CLARION CONCERTS ORCHESTRA, Newell Jenkins conductor; with tenor Robert White. Roseingrave's Three Pieces for String Orchestra; Finzi's *Dies Natalis;* Elgar's Suite from *The Spanish Lady;* Holst's *St. Paul's Suite.* Merkin Concert Hall at 8. $15.

JEFFREY SIEGEL, pianist. All-Prokofiev program: March from *Love of Three Oranges;* Sarcasm No. 5, Op. 17; Three Excerpts from *Romeo and Juliet;* Sonata No. 8 in B-flat, Op. 84. 92nd Street Y at 8. $15.

FRIENDS & ENEMIES OF NEW MUSIC—Featuring tenor Paul Sperry. Tom Cipullo's *Rain* (world premiere); works by Bruce Saylor, Nancy Gunn, Cynthia Miller, others. Greenwich House Auditorium, 27 Barrow St. (874-4814), at 8. $7.

ORLANDO "PUNTILLA" RIOS, bata drummer-vocalist; with his ensemble, Nueva Generacion. Sacred music and dance music of Cuba. The Alternative Museum, 594 Broadway, Room 402 (966-4444), at 8. $8.

JUILLIARD STUDENT RECITAL—Organ music. Alice Tully Hall at 1. Free.

LOREN SCHOENBERG, saxophonist/**FRED HERSCH,** pianist. Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

CONCERT IN THE GARDEN—Music for brass quintet performed by Juilliard students. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

OMNI ENSEMBLE—With violinist Sanford Allen. Kodaly's Duo; Joan Tower's *Amazon;* works by Skryabin, Krenek. Brooklyn Conservatory of Music: Queensboro, 140-26 Franklin Ave., Flushing, Queens (718-339-6706), at 8. $8.

Thursday, February 13

NEW YORK PHILHARMONIC, Andrew Davis conductor; featuring violinist Kyoko Takezawa. Schubert's Symphony No. 3; Stravinsky's Violin Concerto; Sibelius's Symphony No. 5. Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5.

HARTT SCHOOL OF MUSIC SYMPHONY ORCHESTRA AND CHAMBER SINGERS, Sidney Harth conductor. All-Mozart program: Missa brevis in D Minor, K. 65; Symphony in F, K. 19a; Church Sonata in B-flat, K. 68; *Quaerite Primum Regnum Dei,* K. 86; *Litaniae de Venerabili Altaris Sacramento,* K. 125. Alice Tully Hall at 8. $10–$15.

ELAINE COMPARONE, harpsichordist; with The Queen's Chamber Band. All-J. C. Bach program: Concerto No. 6 in D, Op. 1; Concerto No. 5 in E-flat, Op. 7; Sonata No. 6 in C Minor, Op. 5; Concerto No. 2 in D, Op. 13; Concerto No. 2 in F Minor; Sextet in C. Weill Recital Hall at 8. $12, $15.

CONCERT ROYAL BAROQUE ORCHESTRA, James Richman conductor; featuring sopranos Julianne Baird and Christine Brandes, bass-baritone Kevin Deas, violist Mary Springfels. Jacquet de la Guerre's *Le Passage de la Mer Rouge* and *L'Isle de Delos;* Couperin's *Le Troisieme Lecon de Tenebre;* Clerambault's *Le Triomphe de la Paix;* Rameau's *Thetis.* Merkin Concert Hall at 8. $20.

MARGARET LANCASTER, flutist. Works for flute and echo device, electronic tape, piano. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

RUSSIAN A-CAPELLA MUSIC—The Goodman Chamber Choir performs works by Bortnyansky, Shostakovich, Rimsky-Korsakov, others. Church of the Holy Family, 315 E. 47th St. (254-1717), at 8. $10.

COLUMBIA UNIVERSITY JAZZ BAND—Featuring composer Bobby Watson. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $7.

"SONATENABEND"—Pianists from Juilliard's accompanying department. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

ROSEMARY CLOONEY, vocalist. Pop-jazz standards. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 12:15. Free.

CECELIA McCARGO, mezzo-soprano/**RUSSELL MILLER,** pianist. Works of Bach, David Hurd, Eugene Hancock, others. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Cellist Fred Sherry, pianist Joseph Villa, violinist Carmit Zori. Debussy's Sonata in D Minor for Cello and Piano; Beethoven's Piano Trio No. 1 in D, "Ghost," Op. 70; Tchaikovsky's Piano Trio in A Minor, Op. 50. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, February 14

NEW YORK POPS, Skitch Henderson conductor; with soprano Roberta Peters. "A Viennese Night for Romantics." Carnegie Hall at 8. $12–$50.

NEW YORK PHILHARMONIC—See 2/13.

JUILLIARD STUDENT RECITAL—Organ music. Mendelssohn's Sonata No. 6 in D Minor; three church sonatas by Mozart; Vierne's Symphony No. 4; Bach's Fugue in G; Bach's Fantasia and Fugue in G Minor; Franck's Choral No. 2 in B Minor; Juilliard student Philip Lasser's *Au Moment ou Nait le Jour;* two movements from Messiaen's *La Nativite du Seigneur;* others. Alice Tully Hall at 8. Free; tickets required.

LUIS MARIA BILBAO, tenor. Weill Recital Hall at 8. $50.

BELGIAN CHAMBER ORCHESTRA, Rudolph Werthen cc ductor; with guitarist Eduardo Fernandez. Britte *Variations on a Theme of Frank Bridge,* Op. 10; Gi liani's Guitar Concerto in A, Op. 30; Tchaikovsk *Souvenir de Florence,* Op. 70. Metropolitan Museu of Art at 8. $15.

BLUES MARATHON—Rasa, Jamison Smoothdog, T Cobalt Blues, P.M. & The New Breed, and others a six-hour performance to benefit foster grandparen Symphony Space at 5. $25.

"NOT JUST JAZZ"—African, Caribbean, and Africa American music by Women of the Calabash, T Wild Magnolias, and Kanza. Town Hall at 8. $15.

SEVENTH ANNUAL NEW YORK WINTER BLUES FEST VAL—Jack Owens and Bud Spires, Lonnie Pitchfor the Eddie "Guitar" Burns Blues Band. Triplex Pe forming Arts Center, Borough of Manhattan Con munity College, 199 Chambers St. (618-1980), at $13, $16.

LA TROUPE MAKANDAL—The Haitian-folk ensemb performs voodoo-inspired music and dance to cel brate Valentine's Day. Miller Theatre, Broadway an 116th St. (854-7799), at 8. $15.

TOM PAXTON, singer-songwriter. Martin Luther King J High School, Amsterdam Ave. and 65th St. (60 2671), at 8. $12.

SUSAN OSBORN, vocalist; with guitarist Ralf Illenberge Valentine's Day program. Cathedral of St. John th Divine, Amsterdam Ave. and 112th St. (219-3739 at 8. $12.

MATTHEW HERSKOWITZ, pianist. Works by Skryabi Rakhmaninov, Glinka/Balakirev, Prokofiev. Fift Avenue Presbyterian Church, 7 W. 55th St. (721 1289), at 7. $10.

MANHATTAN SCHOOL OF MUSIC PHILHARMONIA, Davi Gilbert conductor. Webern's Six Pieces for Orchestr Ravel's *Valses Nobles et Sentimentales;* Sibelius's Sym phony No. 2. Borden Auditorium, Manhatta School of Music, Broadway and 122nd St. (749 2802), at 8. Free.

AMERICAS VOCAL ENSEMBLE, Nelly Vuksic conductor Works by Carlos Guastavino, Ginastera, Escobar Nobre, Villa-Lobos, Chavez. Third Street Musi School, 235 E. 11th St. (777-3240), at 7:30. Free.

LAURA WARFIELD and **PETER LOFFREDO,** singer-song writer-guitarists. Centerfold Coffeehouse, 263 W 86th St. (866-4454), at 8. $6.

OMNI ENSEMBLE—See 2/12. Tonight at Brooklyn Conservatory of Music: Park Slope, 58 Seventh Ave. Brooklyn (718-339-6706), at 8. $8.

SYD STRAW, vocalist. Alternative-country Valentine' Day program. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Height (718-858-2424), at 8. $15.

Saturday, February 15

NEW YORK PHILHARMONIC—See 2/13.

KRONOS QUARTET—Violinists David Harrington and John Sherba, violist Hank Dutt, cellist Joan Jeanrenaud. N.Y. and world premieres, featuring performances by several of the composers. Jin Hi Kim's *Nong Rock;* John Oswald's *Lieu, dWig, Wand/Bay/Tow, v&;* Hermeto Pascoal's *Marcando Tempo;* Dumisani Maraire's *Mai Nozipo (Mother Nozipo)* and *Kutambarara (Spreading);* Philip Glass's Quartet No. 5. Alice Tully Hall at 8. $23.

TITO PUENTE, percussionist; featuring vocalist Celia Cruz. Also with Ismael Miranda, Tito Nieves, Tony Vega, others. Madison Square Garden at 7. $25–$35.

LENY ANDRADE and **JOYCE,** vocalists. Brazilian jazz. Town Hall at 8. $25.

SHIN-ICHI FUKUDA, guitarist (N.Y. debut). Tarrega's Fantasia on Themes from Verdi's *La Traviata;* Turina's *Fantasia Sevillana,* Op. 29; Falla's *Homage pour le Tombeau de Debussy;* Masahiro Ishijima's *Japanese Songs* (world premiere); works by Rodrigo, Domeniconi, Villa-Lobos. Merkin Concert Hall at 8. $15.

GUARNERI STRING QUARTET—Beethoven's String Trio No. 2 in D, Op. 9; Schumann's Quartet No. 1 in A Minor, Op. 41; Ravel's Quartet in F. Metropolitan Museum of Art at 8. $25.

DAVID CARROLL, vocalist; with pianist Wally Harper. "Cabaret on Carnegie Hill." 92nd Street Y at 8. $25.

ANNA KIM, violinist. Weill Recital Hall at 5:30. $13.

JAN DeGAETANI TRIBUTE—Former students of the mezzo-soprano perform art songs by Copland, Miriam Gideon, R. Clarke, Crumb, Harbison, Ives, Gershwin, Porter, others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $12.

MARCO RIZO, pianist-composer. Original works, as well as pieces by Nazareth, Simon Madera, Cervantes, Ernesto Lecuona, others. CAMI Hall, 165 W. 57th St. (989-7817), at 8. $22.

SEVENTH ANNUAL NEW YORK WINTER BLUES FESTIVAL—See 2/14. Tonight with Othar Turner's Rising Star Fife & Drum Band, R. L. Burnside, The Jelly Roll Kings.

MANHATTAN SCHOOL OF MUSIC CHAMBER SINFONIA, Glen Cortese conductor. Ravel's *Ma Mere l'Oye;* Haydn's Symphony No. 99. Borden Auditorium, Broadway and 122nd St. (749-2802), at 8. Free.

JUILLIARD FACULTY RECITAL—Featuring violinist Mark Steinberg. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

RED RODNEY QUINTET—Jazz. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7 and 9:30. $12.

Sunday, February 16

OHIO YOUTH CHORALE, Robert Bass conductor. Schubert's "Kyrie"; Handel's "Sing Unto God"; Mendelssohn's "Lift Thine Eyes" and "He Watching Over Israel"; Mozart's "Dies Irae"; Joplin/William Dawson's "Swing That Lady" and "Ain-a That Good News" from *Treemonisha;* Verdi's "Va, Pensiero." Carnegie Hall at 2. $12-$20.

EVA MARTON, soprano; with **THE ORCHESTRA OF ST. LUKE'S,** Julius Rudel conductor. Excerpts from Wagner's *Tannhauser* and *Tristan und Isolde;* Strauss's *Ariadne auf Naxos;* Verdi's *La Forza del Destino;* Mascagni's *L'Amico Fritz;* Boito's *Mefistofele;* Puccini's *Manon Lescaut* and *Turandot.* Avery Fisher Hall at 7:30. $20-$45.

NADIA SALERNO-SONNENBERG, violinist; with pianist Sandra Rivers. Bach's Sonata in F Minor, BWV 1018; Faure's Sonata in A, Op. 13; Mozart's Adagio in E, K. 261; Mozart's Rondo in G, K. 250; Strauss's Sonata in E-flat, Op. 18. Avery Fisher Hall at 3. $23.

EUN SOO SON, pianist. Beethoven's Sonata No. 2 in D Minor, Op. 31; Prokofiev's Sonata No. 2 in D Minor, Op. 14; Chopin's Scherzo No. 1 in B Minor, Op. 20; Schumann's *Carnaval,* Op. 9. Alice Tully Hall at 8. $13.

GOLIARD—Narrator Betty Allen, violinist Frank Almond, tenor James Blanton, mezzo-soprano Marie Ann Chenevey, cellist Kathe Jarka, pianist Brian Zeger. Britten's Canticle No. 2, "Abraham and Isaac"; Poulenc's *The Story of Babar* for Narrator and Piano; Arensky's Trio for Violin, Cello, and Piano, Op. 32. Merkin Concert Hall at 7:30. $20.

"MUSIC AND MORE"—Pianists Israela Margalit and Itamar Golan, clarinetist Sharon Kam, The Essex Quartet. Brahms's Sonata No. 2 in E-flat, Op. 120; Schumann's Quintet in E-flat for Piano and Strings, Op. 44. With commentary by Margalit and Martin Bookspan. Merkin Concert Hall at 3. $15.

CHANTICLEER and the **LEHIGH UNIVERSITY CHORAL ARTS ORCHESTRA OF PERIOD INSTRUMENTS,** Steven Sametz conductor. Monteverdi's *Vespro della Beata Vergine 1610.* Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 7. $20, $25.

BETSY RAE WATSON, soprano/**WARREN JONES,** pianist; with cellist David Heiss. Works by Purcell, Ravel, Ives, Strauss, Schubert. All Souls Unitarian Church, Lexington Ave. and 80th St. (794-3646), at 3. $12.50.

NEW RENAISSANCE CHAMBER ARTISTS—Works by Randall Crafton, Michael White, others. Pleiades Gallery, 164 Mercer St. (982-6388), at 7:30. $10.

ANTHONY NEWMAN, harpsichordist. Works by Bach. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

TOKYO STRING QUARTET—Beethoven's String Quartet No. 2 in G, Op. 18; Bartok's String Quartet No. 3; Schubert's String Quartet in D Minor, "Death and the Maiden," D. 810. Town Hall at 2. $5-$7.50.

OMNI ENSEMBLE—See 2/12. Today at Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., Manhattan (718-339-6706), at 4. Free.

JACKIE ARNOLD & FRIENDS—Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

ROCK WHITING, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

JOSEPH DAVIS, carillonneur. American music. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 2/13. Today at 4. $18.

BROOKLYN PERFORMING ARTS COMPANY, Stephen Scovasso conductor. All-Mozart program: *Ave Verum; Exultate Jubilate; Requiem.* St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-375-2392), at 4. $12, $16.

HEIDI MULLER, singer-songwriter. Folk music. Uptown Coffeehouse, Society for Ethical Culture, 4450 Fieldston Rd., Bronx (796-8119), at 7. $6.

Monday, February 17

STEVE ELSON AND THE LIPS AND FINGERS ENSEMBLE—*Secret Agenda.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

Tuesday, February 18

NEW YORK PHILHARMONIC—See 2/13. Tonight at 7:30.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY—With the Quintet of the Americas. Brahms's Trio for Horn, Violin, and Piano; works by Tchaikovsky, Costilla, others. Weill Recital Hall at 8:30. $15-$40.

"FACE THE MUSIC"—Featuring pianist-composer Muhal Richard Abrams, composer Joan Tower, choreographer Donald Byrd. Symphony Space at 8. $12.

DICK HYMAN and **DEREK SMITH,** pianists. Jazz. With commentary by entertainment lawyer M. William Krasilovsky. 92nd Street Y at 8. $15.

ELIZABETH STEPHENSON, soprano; with pianist Kenneth Dake. Works by Schumann, Hahn, others. St. George's Episcopal Chapel, 209 E. 16th St. (460-0940), at 8. $10.

TED ACKERMAN, cellist/**ANGELA LABA,** pianist. French music. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. $19-$125; Fri., Sat. $20-$125. 2/10 at 7:30 (note time): Wagner's *Tannhauser,* Perick conducting; Evans, Troyanos, Johns, Schmidt, Rootering. 2/11 at 8: Puccini's *Turandot,* Santi conducting; Dimitrova, Stratas, Popov, Kavrakos, Laciura. 2/12 at 8: First performance of Rossini's *Il Barbiere di Siviglia;* production by John Cox, sets designed by Robin Wagner, costumes designed by Patricia Zipprodt, lighting designed by Gil Wechsler, stage direction by Michael Edwards; Weikert conducting; von Stade, Hampson, Olsen, Quilico, Ramey. 2/13 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Mitchell, Grant Murphy, Quivar, Ichihara, Milnes. 2/14 at 8: *Turandot;* same as 2/11. 2/15 at 1:30: *Tannhauser;* same as 2/10. 2/15 at 8:30 (note time): *Il Barbiere di Siviglia;* same as 2/12. 2/17 at 8: First performance of Verdi's *Rigoletto;* production by Otto Schenk, sets and costumes designed by Zack Brown, lighting designed by Gil Wechsler, stage direction by Sharon Thomas; Santi conducting; Swenson, Leech, Fondary, White, Held, Rootering. 2/18 at 8: *Un Ballo in Maschera;* same as 2/13.

Other

BROOKLYN LYRIC OPERA—Puccini's *La Boheme,* Per Brevig conducting. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St., Manhattan (718-837-1176). 2/15 at 8; 2/16 at 3. $15.

GILBERT & SULLIVAN SOCIETY—Concert version of *Princess Ida.* CAMI Hall, 165 W. 57th St. (722-1285). 2/12 at 8. Free.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8-$52. 2/11 at 8: *Mother Goose; Dances at a Gathering; Stars & Stripes.* 2/12 at 8: *Apollo; The Cage; Seven by Five Plus Two; La Valse.* 2/13 at 8: *Donizetti Variations; Robert Schumann's* Davidsbundlertanze; *Glass Pieces.* 2/14 at 8: *Apollo; Calcium Light Night; Quiet City; Glass Pieces.* 2/15 at 2: *Mother Goose; Calcium Light Night; Tchaikovsky Pas de Deux; La Valse.* 2/15 at 8: *Apollo; Monumentum/Movements; Duo Concertant; Symphony in 3 Movements.* 2/16 at 1: *Divertimento from* Le Baiser de la Fee; *Delight of the Muses; La Valse.* 2/16 at 7: *Donizetti Variations; Behind the China Dogs; Glass Pieces.* 2/18 at 8: *Donizetti Variations; Robert Schumann's* Davidsbundlertanze; *Symphony in 3 Movements.*

Erick Hawkins Dance Co.

JOYCE THEATER—Through 2/16. Tickets: $22. 2/11 at 7:30: *New Moon; Killer-of-Enemies;* new work. 2/12 at 8: *Lords of Persia; Black Lake; Cantilever Two.* 2/13 at 8: *Intensities of Space, and Wind; God, The Reveller; Cantilever Two.* 2/14 at 8: *Intensities of Space, and Wind; Black Lake; Cantilever Two.* 2/15 at 2 (family matinee, tickets are $10 for children aged 6-14): *Lords of Persia; Killer-of-Enemies.* 2/15 at 8, 2/16 at 2: Same as 2/11. 2/16 at 7:30: Same as 2/13.

Feld Ballets/NY

JOYCE THEATER—2/18-3/22. Tickets: $28. 2/18 at 8: *Contra Pose; Kore; Evoe* (premiere); *Skara Brae.*

Other

AMERICAN TAP DANCE ORCHESTRA—2/14 at 8:30: Tap jam with guest Josh Hilberman; $12. 2/15 at 8: Brenda Bufalino; $15. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284).

FIORELLO DANCE SHOWCASE—2/13 at 8: The Performing Arts Youth Ballet, with guests Susan Jaffe and Jeremy Collins of the American Ballet Theatre; $6. 2/14 at 3 and 8: High School of Performing Arts Senior Showcase; $3 (matinee), $6 (evening). Fiorello La Guardia High School, Amsterdam Ave. and 64th St. (475-2555).

"GATHERING"—A performance for the lesbian community. Works choreographed and performed by Tisha Crear, Catherine Hondorp, Barbara Mahler, Michele Miller, Amy Pivar, others. Dance Space, Inc., 622 Broadway (777-8067). 2/15-2/16 at 8. $10.

HILARY EASTON AND COMPANY—Easton's *Pliant Nature.* Downtown Art Co., 64 E. 4th St. (732-1227). 2/13 at 8; $7. 2/14-2/15 at 8; $10. 2/16 at 5; $7.

KENNETH KING—The dancer-choreographer-writer's *Dancing Wor(l)ds,* a compilation of seven solo works. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/13-2/15 at 8; 2/16 at 3. $12.

MEREDITH MONK—*Facing North,* a music-theater-dance piece created and performed by Monk and Robert Een. St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/13-2/16 at 8:30. $15.

"NEW STUFF"—Works by Sarah Johnson, Jennifer Lacey, and Maxine Moerman. Performance Space 122, First Ave. and 9th St. (477-5288). 2/13-2/16 at 9. $10.

PILOBOLUS DANCE THEATRE—*The Particle Zoo; Moonblind; Televisitation; Pseudopodia; Day Two.* Whitman Hall, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900). 2/15 at 8; 2/16 at 2. $17, $22.

COMPILED BY SARAH GLEACHER

OTHER EVENTS

COMPILED BY GIA KOURLAS

BLACK HISTORY MONTH—The Brooklyn Public Library presents a final performance of **Roots of Rap: A Musical Drama** on 2/13 at 4. At the Macon Branch, 361 Lewis Ave. (718-453-3333). . . .**Nikon House,** 620 Fifth Ave., continues its photography exhibit, **The Black Experience: Seven Visions,** through 2/27. Hours: Tue.–Sat., 9:30 a.m.–5:30. Free (586-3909). . . .**The Caribbean Cultural Center,** 408 W. 58th St., presents **Karen McCarthy Brown** speaking on **The Ezili Sisters: Race, Class, and Gender Politics Among the Voudou Lwa** on 2/18 at 7. $7 (307-7420). . . .**Fighting for Freedom: Black Workers, Black Trade Unionism and Black Radicalism, 1920–1980** is on exhibit at NYU's Robert F. Wagner Labor Archives, 70 Washington Sq. S. Hours: Mon., Thur., 10 a.m.–9; Tue., Wed., and Fri., 10 a.m.–5:45; and Sat., 10 a.m.–5. Runs through 2/29. Free (998-2635). . . .**The New York Public Library** presents a tribute to poets such as Langston Hughes and Maya Angelou, **Black on Black Collage.** Bronx: 2/15 at 2:30, Grand Concourse Branch, 155 E. 173rd St. Manhattan: 2/13 at 10 a.m. and 1, Harlem Branch, 9 W. 124th St.; 2/14 at 4, 115th Street, 203 W. 115th St. Free (221-7676). . . .**Fordham University Theatre Program** presents **Goree Train,** a musical that celebrates the black experience, 2/13–15, at the Studio Theatre, 113 W. 60th St. Times: Thu. and Fri. at 8; Sat. at 7:30 and 9:30; and Sun. at 3 and 8. $6; reserve (636-6340).

ANTIQUE SHOW—Wendy Management presents the **New York Armory Holiday Antiques Show,** 2/14–17, at the Seventh Regiment Armory, Park Ave. and 67th St. Times: Fri., 4–9; Sat., noon–9; and Sun. and Mon., noon–6. $8 (914-359-5040).

BENEFITS—The Union Square Community Coalition presents the **Fourth Annual 100 Hearts Action** to benefit Bailey House, which provides services for homeless people with AIDS, on 2/12. In the Great Hall at Cooper Union, 7th St. and Third Ave. Cocktail buffet and silent auction at 5; live auction follows at 7:30. $25; call for more information (633-2500). . . .**The People With AIDS Coalition** presents **Heart & Soul,** a benefit concert on 2/15 at 9 at St. Thomas Church, Fifth Ave. and 53rd St. Hosted by Phylicia Rashad, performers include Karen Akers, Marvis Martin, Leona Mitchell, Leslie Uggams, and the Flirtations. Champagne, dessert, and dancing follow at 10:30 at the Equitable Atrium, Seventh Ave. and 52nd St. $75; optional dinner is at 6, $150. Call for reservations (532-0290). . . .**New Yorkers Helping the Homeless** holds a benefit for **Women in Need's Ninth Anniversary** on 2/13 at 9. Features dancing, hors d'oeuvres, and a cash bar. At the China Club, 2130 Broadway. $10 (695-4758). . . .**The Eighth Annual Friends of Alec Wilder Birthday Tribute Concert** is 2/15 at 2. At St. Peter's Church, 619 Lexington Ave. $20; reserve (989-3426).

PERFORMANCES—The American Indian CommunityHouse, 404 Lafayette St., continues HUIPIL, a play with a feminist twist, featuring Coatlicue Las Colorado. Runs through 2/16. At the Theatre for the New City, 10th St. at First Ave. Thu.–Sun. at 8,$5; reserve (254-1109). The Community House also presents a reading by **Duane Niatum** from *Drawings of the Song Animals: New and Selected Poems*. On 2/15 at 2. At AICH Gallery/Museum, 708 Broadway. $3 (598-0100). . . .**Walt Disney's World on Ice—Featuring Peter Pan** comes to Radio City Music Hall, 50th St. and Avenue of the Americas, 2/7–16. $15–$19.50; call for reservations and times (307-7171). . . .**Lisa Kotin** explores the darker side of office work in her one-woman play, **Temporary Girl,** 2/17–18 at 8 and 2/21–22 at 11. At One Dream Theater, 232 W. Broadway. $7; reserve (614-0304). . . .**The Mind King,** Richard Foreman's new work exploring consciousness at war with itself, continues through 3/1 at the Ontological-Hysterical Theater, Second Ave. and 10th St. Times: Thu.–Sun. at 8. $10; reserve (533-4650). . . .**John Kelly and Company** presents **Akin,** in which Kelly takes on the legacy of the twelfth century's traveling troubadours. At La MaMa Annex, 74A E. 4th St., 2/15–3/8. Previews begin 2/15; opens 2/23. Times: Wed.–Sun. at 7:30. $12, $15; reserve (475-7710).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents writer, actor, and performer **Spalding Gray** on 2/16 at 8. $12 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents a lecture by **Andrew Ross** on "Reading, Performance, and Pop Lyrics: Madonna and Public Enemy" on 2/12 at 8; a **Cover Magazine Reading** on 2/14 at 10:30; and **Killarney Clarey** (*Who Whispered Near Me*) and **Roderick Potter** (*Boxing Wizards and Garsh*) on 2/17 at 8. $5 (674-0910). . . .**Tower Books,** 383 Lafayette St., presents **Robert Antoni** reading from his first novel *Divina Trace,* a story of magical realism. On 2/17 at 7. Free (228-5100). . . .**The Kitchen,** 512 W. 19th St., presents an evening of **Instant Classics** from **New Observations Magazine,** edited by David L. Ulin and Steven Kane. On 2/18 at 8:30. $6 (255-5793). . . .**The Academy of American Poets** presents **Maxine Kumin & Reed Whittemore** on 2/18 at 7. At the French Institute/Alliance Francaise, 22 E. 60th St. $5 (427-5665). . . .**The Poetry Society of America,** 15 Gramercy Park, presents **New Poets: Imagining the Image** on 2/18 at 7. James Tate reads and introduces Killarney Clary and Lee Upton. $8 (254-9628). . . .**The Manhattan Theatre Club,** 131 W. 55th St., presents English poet **James Fenton** (*Children in Exile*) on 2/17 at 8. $8 (645-5590). . . .**The Old Merchant's House,** 29 E. 4th St., hosts **The Loveliest of Love Poems** on 2/16 from 1 to 4. Includes classic love poems by Shakespeare and Elizabeth Barrett Browning. $6 (777-1089). . . .**The National Institute for Architectural Education,** 30 W. 22nd St., presents **David Mohney** and **Keller Easterling** (*Seaside: Making a Town in America*) on 2/12 at 6. Free; reserve (924-7000). . . .**La MaMa La Galleria,** 6 E. 1st St., presents a reading of *What's Going On?* by Eve Packer on 2/14 at 8 and *Do It Again . . .Harder! Harder!* by Cortland Jessup on 2/15 at 8. Contributions accepted (505-2476).

TOURS

URBAN EXPLORATIONS—2/14, 10 a.m.–1, **42nd St.—From Tudor City to Times Square.** A tour of landmark sites including the Paramount Building, The Chanin Building, and Grand Central Station. . . .2/16 from noon to 3, **Chinatown.** A look at the architecture and history of this bustling Chinese-American community. $15; register (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—2/15 at noon, a two-hour tour of midtown's most romantic spots. Call the Events Specialty Exchange for meeting place and reservations. $7 (518-4059).

CITYWALKS—Tours with John Wilson. 2/15 at 1, **Greenwich Village South of Washington Square Park.** Meet on the southeast corner of Fifth Ave. and 8th St. . . .2/16 at 1, **Downtown Manhattan Old and New.** Meet at Broadway and Wall St. in front of Trinity Church. $12; reserve (989-2456).

MIRACLE TOUR OF 34TH STREET—Urban archeologist leads a tour of Herald Square and 34th St. from the world's largest shopping district to the Waldorf-Astoria. Starting at the first floor information desk of A&S Plaza, Ave. of the Americas and 32nd. St., every Thursday at 12:30. Sponsored by the 34th St. Partnership. Free (868-0521).

BIG ONION WALKING TOURS—2/16 at 10:30, **Ellis Island,** a guided tour of the museums and grounds. $15 (includes boat ticket, movie, and tour). . . .2/16 at 1, **Immigrant New York,** a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. $9; reserve (439-1090).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Wed. $15 (967-6008).

ADVENTURE ON A SHOESTRING—2/14 at 6:30, **Big Apple Love Affairs.** . . .2/16 at 3, **Famous 42nd St.** $5; reserve (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 2/15, 22, 29 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .2/16 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. 2/15 at 6 and 2/22, 23, 29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .2/15, 22, 29 at 6: **Ye Olde Tavern Tour;** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .2/16, 22, 29 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .2/22 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .2/16, 23, 26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .2/14 at 6, 2/15 at 2, **Lovers' Stroll Through Greenwich Village;** meet at Washington Sq. Arch for a stroll along sites associated with famous love stories. . . .2/16 at 2, **Hail to the Chiefs;** meet at the Washington Sq. Arch to visit sites associated with former Chief Executives.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun., Mon., and holidays at 11 a.m. and 2, from the visitor information desk. Free (930-0501). Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Free (930-0501).

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 2/13 at 7:30 vs. Chicago. 2/18 at 7:30 vs. Sacramento. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 2/14 at 7:30 vs. Philadelphia.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 2/12 at 7:30, 2/17 at 1:30 vs. Vancouver. 2/14 at 7:30 vs. Islanders. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/15 at 7:35 vs. Vancouver. 2/17 at 2:05 vs. Winnipeg. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/13 at 7:35 vs. Vancouver. 2/15 at 1:35 vs. Hartford. 2/16 at 1:35 vs. NY Rangers. 2/18 at 7:35 vs. Philadelphia.

STEPS—Frostbite Ten Miler, 2/16 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

NEAKERS—A pop-rock musical featuring songs such as "Sneakersize" and "Kindergarten Boogie"; for ages 4–10. 2/15 at 3. Musical Theatre Works, 440 Lafayette St., 3rd Fl. (734-0535). $8; adults $10; reserve.

ASSELFREE MYSTERIES—Murder Most Fowl. A comic mystery about a gang of chicken thieves in which the audience sings and talks with the characters; for ages 6 and up. 2/17 at 1:30. Private garden room, BBQ, 1265 Third Ave. at 73rd St. (563-5572). $16; adults $25; includes lunch; reserve.

2ND STREET Y—Mimic Sole. Jim Jackson shows his talents as a clown, magician, and juggler; for ages 3–8. 2/16 at 1:30. 1395 Lexington Ave. (996-1100). $12.

ROFESSOR PUTTER AND HIS GADGETORIUM—Meet the wacky magician and his new inventions: a humidity-beater water meter, musical mosquito masher, and multi-colored electronic rainbow connection; for ages 4 and up. 2/18–21 at 2; 2/22 at noon and 2. 45th St. Theatre, 354 W. 45th St. (765-2068). $7; reserve.

ENRY STREET SETTLEMENT—Little Davis. Learn about where jazz came from with the Brewery Puppets; for ages 5–12. 2/16 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

HARLOTTE'S WEB—The story of the unlikely friendship between a kind spider and an innocent pig, presented by the California Theatre Center; for ages 5–12. 2/15 at 11 a.m. and 1. The Triplex; Borough of Manhattan Community College, 199 Chambers St. bet. Greenwich and West Sts. (618-1980). $7; reserve.

MONKEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. Sat and Sun. at 1 and 3:30; through 3/15. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

THE PIED PIPER OF HAMELIN—Michael McGuigan demonstrates his circus, storytelling, and comedy skills in this German legend about a flute player who rids his town of rodents; for ages 4 and up. 2/15 at 2. CSC Theatre, 136 E. 13th St. (254-4614). $4; adults $6; reserve.

A WOMAN CALLED TRUTH—A play about slave crusader Sojourner Truth, featuring a musical score of American slave songs; for ages 9 and up. Sat. at 8; Sun. at 2; through 3/1. The Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

THE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). $12.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Adventures of Peter Pan. 2/16 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 2/23 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

WEST END GATE—Papageno Puppet Theatre. An original musical, "The Land of Smiles"; for ages 4–10. 2/15 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Call for special performances week of 2/17. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THEATREWORKS/USA—Heidi. An adaptation of Johanna Spyri's beloved story; for ages 5 and up. 2/15 and 16 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Featuring Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Hello Show. Performed by the Poko Puppets. 2/15 and 16 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Black on Black Collage.** Excerpts from the works of great African-American writers; for ages 10 and up. 2/13 at 10 a.m. and 1. Harlem Branch, 9 W. 124th St. (348-5620). . .**Tapestry: A Program of African-American Poetry and Song.** For ages 7 and up. 2/14 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). . .**Music From China.** A concert for all ages in celebration of Chinese New Year. 2/15 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). . .**Meet Katharine Dines.** Songs, movement, and audience participation; for ages 4–10. 2/18 at 2. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3, and 2/17 at 12:30 and 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

DANCE THEATRE OF HARLEM—Excerpts from the company's school ensemble, for young audiences. 2/15 at 1:30. Mainstage Theatre, LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5.

CENTRAL PARK PROGRAMS—The Dairy: Half Moon Sword Dance Festival. Come see two performances of English sword dancing with live fiddle music. 2/15 at 1 and 3. 65th St., mid-park (794-6565). Free.

CHILDREN'S MUSEUM OF MANHATTAN—Collections Talk. Bring in something that you collect (no bigger than a shoebox) for a special show and tell; for ages 6 and up. 2/15 at 1:45. . .**Presidents' Pictures.** Collector Joan Krevlin talks about her collection of presidential memorabilia; for ages 6 and up. 2/17 at 11 and 11:40 a.m., 2 and 2:40. . .**Games George Washington Played.** Learn games children played in the 18th century such as "Sudden Departure" and "Bird, Beast, or Fish." 2/17 at 1 for ages 4–5; at 3 for ages 6 and up. Additional $1 for workshops. Exhibits: **Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Painting Creations. Learn to make colorful paintings using tempera paints, and discover the use of line, shape, and color. 2/15, 16, and 17 at 1 and 3. Also on 2/16 at 12:30, a demonstration of English sword dancing; museum admission. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; (open 2/17); $3; under two and over 65, free.

THE JEWISH MUSEUM—In the Olden Times: What Did Children Do Before TV? Learn through pictures, songs, and a dress-up how children of immigrants on the Lower East Side played and adapted to a new country; for ages 5–7. 2/16 at 10:30 and 11:30 a.m. The New-York Historical Society, 170 Central Park West at 77th St. (399-3368) or on Sun. (724-1143). $7; reserve.

SNUG HARBOR CULTURAL CENTER—Jazz for Kids. A musical celebration; for ages 7–10. 2/16 at 3. Veterans Memorial Hall lobby, 1000 Richmond Terrace, Staten Island (718-448-2500). $2.

BOOKS

CLOTHES ON CLOTHES OFF, by Harriet Ziefert and Susan Baum. Preschool. HarperCollins, $3.95.

KIKI'S NEW SISTER, by Jennifer Barrett. Kindergarten–Grade 3. Bantam, $13.50.

IN MY MOTHER'S HOUSE, by Ann Nolan Clark; illustrated by Velino Herrera. Preschool–Grade 3. Puffin Books, $4.99.

MY FIRST GARDEN BOOK, by Albie Celfe; illustrated by Mitzi McCarthy. Kindergarten–Grade 5. Avon Books, $6.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 2/22: Trio Concertante. **AE, MC, V**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 2/12: Helen Garey. 2/13: Cascadu and the Undercover Ensemble. 2/14: Charles Blenzig. 2/15: Jazzlamic Jihad. 2/16: The Troy Millard Band. 2/17: Jam session with Sam Yahel. 2/18: Josh Levinson. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Sets Sun.–Thu. at 9 and 11, Fri.– Sat. at 9, 10:30 and midnight. 2/12: Ray Shinnery. 2/13: Johnny Allen. 2/14, 15: Steve Kuhn Trio with David Finck on bass and Lewis Nash on drums. 2/17: Steve Davis Quartet. 2/18: Joshua Breakstone Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/16: Dianne Reeves. 2/17: Antonio Hart Quintet. 2/18–23: Diane Schuur. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/12–16: 18th Annual David Bromberg-Bottom Line Anniversary Celebration. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/15: Pianist Kirk Lightsey, with Marcus Belgrave on trumpet and Cecil McBee on bass. 2/16: John Hicks Trio. 2/17–22: Pianist Stephen Scott, with Ben Riley on drums and Ray Drummond on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 2/15: Roosevelt "Booba" Barnes and the Playboys. 2/18–20: Eddie Shaw and The Wolf Gang. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/16: Jimmy Witherspoon Trio. 2/17: The Clifford Jordan Big Band. 2/18–23: Red Rodney. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 2/13 at 9 and 10:30: Jazz: Michael Gold Quartet featuring Michael Kanan. 2/14 at 9: Micahel Lydon and his Jazz-Comedy Cabaret. 2/15 at 9 and 10:30: Mercy Monet Group. 2/16 at 7: Fiction: Aurelie Sheehan and Cecily Patterson. 2/18 at 6: Theatre: *The Aunt Betty Stories* by and featuring Sheila Cathryn Jackson. . **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/14: Mattie Connolly on uilleann pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/16: The Mose Allison Trio. 2/17: Les Paul Trio. 2/18–23: Gil Scott-Heron and Friends. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/12–15: Guitarist Ernie Calabria followed by the Pete Malinverni Trio. 2/16: Pete Malinverni Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/12: Andy Stein Quartet. 2/13: Bill Charlap Trio. 2/14: Judy Barnett Quintet. 2/15: Randa McNamara Quartet. 2/16: Joe Kerr Trio. 2/17: Dick Hyman. 2/18: Spike Robinson with Noreen Sauls. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 2/12–15: Pianist Brad Mehldau with Steve Davis on trombone, Ugonna Okegwo on bass and Leon Parker on cymbals. 2/16: Jazz blues singer Tess Marsalis. 2/19–22: Pianist Rob Bargad with Tony Scher on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/12: Yuengling Shindig: Frampton Brothers; Mecca Bodega; Because, Because, Because. 2/13: Oren Bloedow Band. 2/14: Big Dipper. 2/16: Don Byron. 2/17: Collective Unconscious; Graeme Kirkland and the Wolves. 2/18: Kate Jacobs and The Health and Happiness Band; Jack and Sovetskoe Foto. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 2/12, 13: Ronnie Earl and the Broadcasters. 2/14, 15: The Chris Carter Big Blues Band featuring Angel Rissoff and the Hells Kitchen Horns. 2/16: Blues Jam with the Popa Chubby Blues Band plus special guests. 2/17: Mercedes Moore and the Chris Carter Blues Band. 2/18: The Brokenhearted Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/29, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jacl Twomey's Big Band followed by George Gee Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/14: Primal Scream. 2/17: Siouxsie and The Banshees, The Wonder Stuff. 2/19: Peter Frampton. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/12: All Star Jam with Tom Major, John Paris, Tony Garnier, and Rusty Cloud. 2/13: The David Tee Band. 2/14: Tramps Like Us - the Ultimate Springsteen Tribute. 2/15: The Po' Boys. 2/16: Showcase. 2/17: Four Sticks - a Led Zeppelin Tribute with Tom Major, Nunzio Signore, Dan Cobbett and Jack Daley. 2/18 The River Boys. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 2/14, 15: Pianist Chris Anderson. 2/16: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/12: World Sax. Quartet. 2/13: Reggae Riddim HR. 2/14–16: 9th Annual Brazilian Carnival with Samba Novo on 2/14, Brazilian Energy on 2/15 and Iyakekere on 2/16. 2/17: Mambo Mondays with 24 Kilates. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 2/16: Cedar Walton, Ron Carter and Billy Higgins. 2/17: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 2/18–20: Anders Bercrantz, Rick Margitza, Richard Beiruch, Ron McClure, and Adam Nussbaum. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/14, 15: Valentine Party featuring Kiss FM's Johnny Allen and the "Kiss Wake-Up Band". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 2/12: Rosie. 2/14: File plus Little Joe and La Familia. 2/15: Loup Garou and the Surreal McCoys. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch*. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/16: Joe Lovano Quartet featuring Michel Petrucciani, Marc Johnson, and Bill Stewart. 2/18–23: Grady Tate and His Trio. 2/25–3/1: Ray Anderson Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 2/12, 13: Mike Cain Quartet with Joshua Redman, Lonnie Plaxico, and Lewis Nash. 2/14–16: "Tethered Moon" with Masabumi Kikuchi, Paul Motian, and Gary Peacock. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/12: The Skadanks. 2/13: Jamie Notarthomas; From Good Homes. 2/15: The Authority; Melange. 2/16: Spin Doctors: SnapDragons. 2/17: Frankie Jackson's Soul Kitchen. 2/18: The Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 2/15: Michael Moore with pianist John Bunch. 2/16: Vanessa Rubin and Duo. 2/17–22: Pianist John Bunch with Jay Leonhart on bass and Bucky Pizzerelli on guitar. **AE, MC, V.**

COUNTRY/WESTERN

ONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/12: Soozie Tyrell and the Sirens plus Thrillcat. 2/13: Little Jimmy King plus Smokin' Joe Kubek. 2/14: Al Kooper. 2/15: Children of the Earth featuring the JB Horns. 2/16: Average White Band. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 2/15: Dave Attell, Louis C.K. and Keith Robinson. 2/16: Jay Mohr and comics. 2/17: Open Mike with Helen Keaney. 2/18–22: Jay Mohr, Craig Anton, and Marc Cohen. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/16: Lenny Travis, Nancy Redman, Mike Ivy, Jim David, Mike Eagan, Kent Kasper, Scott Bruce, Ron Gallop, and Danny Curtis. 2/17–23: Al Romero, Tom Ayres, John Rizzo, Darrell Hammond, Jim Mendrinos, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/12: Comedy-magicians Mark Mitton and Imam with pianist Rich Sanders. 2/13: Comedy-magician Imam and magicians Margaret Steele and Eric Decamps. 2/14: Special Valentines Day Show. 2/15: Magicians Rocco and Todd Robbins, comedy-magicians Imam and Bob Markwood with pianist Rich Sanders. 2/18: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/16: Eddie Brill, Joey Kola, Dennis Regan and Joe Mulligan. 2/18–23: Bob Shaw, Caroline Rhea, Gabe Abelson, and Jonathan Katz. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Leny Andrade, "the first lady of Brazilian jazz", 2/12–14, and Joyce, 2/18–22. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/12: Singer Yvonne Constant. 2/13–15: Kt Sullivan in *Keep Love Away,* with the Wes McAfee Duo. 2/16: Singer Michael Murphy with pianist Wes McAfee. 2/17: Singer Aaron Moroshita with pianist Jon Delfin. 2/18: Singer Betsy Parrish with pianist Paul Trueblood. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.–Tue. Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/12: Comedienne Debby Reiser. 2/13: Singer Georgia McEver with Paul Katz. 2/14: Baus and Troche, musical comedy duo; Gotham City Imrpov., improvisational comedy troupe. 2/15: Singer Linda Roberts with Joe Bousard; Singer Sammy Dicaro with Ross Patterson; Scared Scriptless, improvisational comedy troupe. 2/16: Remembering Johnnie Ray with Michael Bruck; Music Is with Patrick Degennard and Band. 2/17: Singer Gaby Jordan. 2/18: *Hollywood Opera,* musical spoof. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/12: Stand-Up Comedy Explosion; Singer Nemesis. 2/13: *Out On A Whim,* sketch comedy; *Last Call,* musical revue. 2/14: Singer Booby Reed; Singer Beverly Gold; Stars of Tomorrow. 2/15: Broken Lizard; sketch comedy; Variety Show. 2/16: *Outta Control,* sketch comedy; *Contents Under Pressure,* comedy. 2/17: Stars of Tomorrow Semi-Finalists. 2/18: Alladin's comedy showcase. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/12: Singer David Kibbe; Singer-comedienne Kathy 'Babe' Robinson. 2/13: Singer Mary Foster Conklin; Singer Ralph Brande. 2/14: Singer Belle Linda Halpern; Singer Charles Cermele. 2/15: Singer Elenca Bennett; Singer Annie Hughes; Baus & Troche with *Loons & Toons,* music and comedy variety. 2/16: Singer Phillip Officer; Singer-comedian Jim Luzar. 2/17: Singer Marieann Meringolo. 2/18: Singer-songwriter John Forster; Singer Gary Wright. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/12: Singer Lydia Parker. 2/13: Richard Storm, musical comedy. 2/14: Singer Jodie Gillies; Bourbon Street Naughties, musical comedy duo. 2/15: *Forgotten Broadway,* musical revue; Feller Jast, musical comedy parodist. 2/16: Michael McAvoy, musical comedy. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/12, 13: John Gabriel. 2/14: *At Last* with Aaron Battle and pianist Peter Nickolin. 2/15: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. 2/17: *My Ideal - the songs of Richard A. Whiting* performed by the 1991 O'Neill Symposium Cabaret Fellows with special guest Margaret Whiting. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/29, Tue.–Sat. at 9 and 11:15: Rosemary Clooney returns with pianist John Oddo, Scott Hamilton on tenor saxophone, Warren Vache on cornet, David Finck on bass and Joe Cocuzzo on drums. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 2/16: Singer Ellen Kaye. 2/23: Singer Julie Wilson. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 2/12 at 11: Sentimental Journey: Rockabilly Rebel Eddy Dixon does the 50's. 2/14 at 7:30 and 10: Love Songs by Lang Phipps and Mild Thing. 2/15 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 2/17 at 11: Monday Night Live Showcase with host Rocco Primavera. 2/18 at 11: Sally Mayes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/15, Tue.–Sat.: David Staller presents *Noel and Cole* at 9:30, and *Americans Abroad* on Fri.–Sat. at 11:30. 2/18–3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/15, Tue.–Sat. at 8:45 and 10:45: The Modern Jazz Quartet. 2/18–29: Guitarist Jose Feliciano. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV —	**90.7 FM**
WNCN —	**104.3 FM**
WNYC —	**93.9 FM**
WQXR —	**96.3 FM; 1560 AM**

Wed., February 12

2:00/WNCN—Mozart: *Abduction From the Seraglio,* Suite; **J. Haydn:** Piano Trio No. 27 in C.

WNYC—American Composers Orchestra. **Luening:** Symphonic Fantasia No. 5; **Beaser:** *Seven Deadly Sins;* **Bolcom:** Sym. No. 5. Conductor: Dennis Russell Davies.

WQXR—Schumann: *Arabeske.*

3:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Rossini:** String Sonata No. 2 in A.

WQXR—Bach: Suite No. 1 in C.

4:00/WNCN—J. Williams: *Cowboys,* Ov.; **Vivaldi:** Cto. for Violin in E.

WQXR—Haydn: Quartet.

5:00/WNCN—Gershwin: *Promenade;* **Rossini:** *Otello,* Ov.; **Pergolesi:** Cto. for Two Harpsichords in C.

WQXR—Sibelius: *Night Ride and Sunrise.*

6:00/WNCN—Vivaldi: Cto. for Bassoon in F; **C.P.E. Bach:** Sym. in E-Flat.

7:00/WNCN—J. Haydn: String Qt. in F, "Serenade"; **Salieri:** Cto. for Flute and Oboe in C.

WQXR—Mendelssohn: Violin Cto. in e.

8:00/WNCN—Rimsky-Korsakov: *Tale of Tsar Saltan;* **Mozart:** Sonatina for Piano No. 6 in C.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D.

Thu., February 13

2:00/WNCN—Mozart: Cto. for Violin No. 4 in D; **Bach:** Trio Sonata No. 5 in C.

WQXR—Schubert: *Rosamunde,* Entr'acte No. 3.

3:00/WNCN—J. Haydn: Sym. No. 94 in G, "Surprise"; **Beethoven:** Violin Sonata No. 3 in E-Flat.

WQXR—Glazunov: Violin Cto. in a.

4:00/WNCN—Sullivan: *Mikado,* Ov.; **Biber:** Sonata for Eight Trumpets in C, "St. Polycarp."

WQXR—Mozart: Piano Sonata No. 15 in C.

5:00/WNCN—Handel: *Messiah,* "Halleluiah Chorus"; **Suppe:** *Morning, Noon, and Night in Vienna,* Ov.

WQXR—Kern: *O, Lady! Lady!*

6:00/WNCN—Mozart: *Magic Flute,* Ov.; **Albinoni:** Cto. for Oboe in g; **Schubert:** Grand Rondo for Piano—Four Hands in A.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Mozart:** Violin Sonata in E-Flat.

WQXR—Beethoven: Sym. No. 2 in D.

8:00/WNCN—Brahms: Piano Trio No. 3 in c; **F. Benda:** Cto. for Flute in A.

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

Fri., February 14

2:00/WNCN—Sinding: Piano Sonata in b, Op. 91; **Paisiello:** Cto. for Mandolin in C.

WQXR—Schumann: "Three Romances."

3:00/WNCN—Prokofiev: *Lt. Kije Suite;* **Mozart:** Piano Sonata No. 5 in G.

WQXR—Tchaikovsky: *Romeo and Juliet.*

4:00/WNCN—Musorgsky: *Night on Bald Mountain;* **Vivaldi:** Cto. No. 11 in d.

WQXR—R. Strauss: *Don Juan.*

5:00/WNCN—Wagner: *Die Meistersinger,* Prelude to Act I; **J. Haydn:** Divertimento for Winds No. 15 in F.

WQXR—J. Strauss: *Mein Lebenslauf ist Lieb'und Lust.*

6:00/WNCN—Kreisler: *Liebesfreud;* **Telemann:** Cto. for Three Trumpets in D.

7:00/WNCN—Gershwin: *An American in Paris;* **Mendelssohn:** *The First Walpurgis Night,* Ov.

WQXR—Wagner: *Tristan und Isolde,* Prelude and "Liebestod."

8:00/WNCN—Danzi: Wind Quintet in F; **Mozart:** Piano Sonata No. 1 in C.

9:00/WNCN—Brahms: Sym. No. 1 in c, Op. 68.

WQXR—Detroit Symphony Orchestra. **Glazunov:** "Morye"; "The Sea"; **Barber:** Sym. No. 1. Conductor: Neeme Jarvi.

Sat., February 15

10:00 a.m./WNCN—J. Haydn: Sym. No. 77 in B-Flat; **Saint-Saens:** Septet in E-Flat.

WQXR—Bach: "Brandenburg" Cto. No. 4 in G; **J. Strauss:** *Blue Danube Waltz.*

11:00 a.m./WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **J.C. Bach:** Cto. for Harpsichord in G.

WQXR—Rimsky-Korsakov: *Capriccio Espanol;* **Schubert:** Rondo in A for Violin and Strings.

12:00/WNCN—Mozart: Sym. No. 25 in g; **J. Haydn:** Cto. for Piano No. 4 in G.

1:00/WNCN—Tchaikovsky: Serenade for Strings in C.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Wagner:** *Tannhauser.* Conductor: Perick; cast: Evans, Troyanos, Johns, Schmidt, Rootering.

2:00/WNCN—Vivaldi: Cto. for Violin No. 11 in D; **Sibelius:** *Historic Scenes Suite.*

3:00/WNCN—Debussy: *Suite Bergamasque;* **Cimarosa:** Concertante in G.

4:00/WNCN—Chapi: *La Revoltosa,* Ov.; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux."

5:00/WNCN—Vivaldi: *Four Seasons,* "Winter"; **Rossini:** *La Cenerentola,* Ov.; **Bach:** Cto. for Oboe in g.

6:00/WNCN—Holst: *Planets,* "Jupiter"; **Grainger:** *The Warriors.*

7:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight"; **M. Giuliani:** Serenata for Flute and Guitar.

8:00/WNCN—Glazunov: Cto. for Violin in a; **Franck:** *The Accursed Hunter.*

WQXR—The Cleveland Orchestra. **Dvorak:** *Othello,* Ov.; **Beethoven:** Piano Cto. No. 3 in c; **Brahms:** Sym. No. 1 in c. Conductor: Ashkenazy; pianist: Bronfman.

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

Sun., February 16

10:00 a.m./WNCN—"Classic Guitar." **Debussy:** *Petite Suite;* **Vivaldi:** Trio for Violin, Lute, and Continuo in C; **Castelnuovo-Tedesco:** Cto. for Two Guitars.

WNYC—Gottschalk: *Grand Tarantelle;* **Barber:** *Melodies passageres;* **Ward:** Piano Cto.

WQXR—Mendelssohn: Piano Cto. in d; **Bach:** Violin and Piano Sonata No. 3 in E.

11:00 a.m./WNCN—R. Strauss: *Der Rosenkavalier,* Waltzes; **J. Haydn:** Piano Trio No. 28 in E.

12:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Schumann:** Five Pieces "in Folk Style."

1:00/WNCN—Chicago Symphony Orchestra. **Nielsen:** *A Legendary Dream;* **Sibelius:** Cto. for Violin in d; **Prokofiev:** *Scythian Suite.* Conductor: Rozhdestvensky; violinist: Haendel.

WQXR—Beethoven: *Leonore Overture No. 2;* **J.C. Bach:** Sinfonia Concertante in A.

2:00/WNYC—Boulanger Singers. Music by Campion, Dowland, Debussy.

WQXR—Janacek: *Cunning Little Vixen,* Suite; **Mozart:** Qt. No. 3 in G.

3:00/WNCN—J. Clarke: Trumpet Suite in D; **Bach:** Cto. for Harpsichord No. 3 in D.

WQXR—Wagner: *Die Meistersinger,* Prelude; **Giuliani:** Grand Duetto Concertante.

4:00/WNCN—Saint-Saens: *Samson and Delilah,* "Bacchanale"; **C.P.E. Bach:** Sym. No. 5 in b.

WQXR—Ravel: *Daphnis and Chloe,* Suite No. 2.

5:00/WNCN—Bach: Cto. for Violin No. 2 in E; **Mozart:** Sym. No. 32 in G, "Overture in the Italian Style."

6:00/WNCN—Mendelssohn: *Athalia,* "War March of the Priests"; **J. Haydn:** Cto. for Horn No. 1 in D.

7:00/WNCN—Grieg: *Peer Gynt,* Suite No. 2; **Mozart:** Flute Qt. No. 3 in C.

8:00/WQXR—"Sunday Night Opera House." **Bizet:** *La Jolie Fille de Perth.* Conductor: Pretre; cast: Anderson, Kraus, Quilico, Van Dam, Bacquier; Chorus of Radio France and Nouvel Orchestre Philharmonique.

9:00/WNCN—Grieg: Cto. for Piano in a.

Mon., February 17

2:00/WNCN—Handel: Cto. Grosso No. 2 in B-Flat; **Molique:** Concertino for Oboe.

WNYC—Shostakovich: Piano Trio No. 1; **Dvorak:** Sym. No. 6.

WQXR—Rossini: *William Tell,* Ov.

3:00/WNCN—Copland: *Appalachian Spring,* "Ballet for Martha"; **Mendelssohn:** Piano Sonata in B-Flat.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat.

4:00/WNCN—Bizet: *Carmen,* Suite No. 1; **Vivaldi:** Cto. for Strings in A.

WQXR—Enesco: Roumanian Rhapsody No. 2 in D.

5:00/WNCN—Bach: Toccata and Fugue in d; **Nicolai:** *Homecoming of the Exile,* Ov.

WQXR—Haydn: Horn Cto. No. 2 in D.

6:00/WNCN—Bernstein: *Candide,* Ov.; **Vivaldi:** Cto. No. 6 in C, "Il Piacere."

7:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **Bach:** Cto. for Three Harpsichords in C.

8:00/WNCN—Mozart: Cto. for Piano No. 11 in F; **J. Haydn:** Sym. No. 24 in D.

9:00/WNCN—Berlioz: *Harold in Italy,* Op. 16.

WQXR—The Royal Concertgebouw Orchestra. **Mozart:** Piano Cto. No. 21 in C; Piano Cto. No. 27 in B-Flat; **Hindemith:** *Kammermusik,* No. 4. Conductor: Chailly; pianist: Pollini; violinist: Kulka.

Tue., February 18

2:00/WNCN—J. Haydn: Sym. No. 81 in G; **Vivaldi:** Cto. for Violin in e.

WQXR—Handel: Cto. Grosso No. 10 in d.

3:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov.; **Schmelzer:** Ballet in Four Parts.

WQXR—Tchaikovsky: Piano Cto. No. 1 in b-flat.

4:00/WNCN—Liszt: "Paganani" Etude No. 3, "La Campanella"; **Telemann:** Cto. for Violin No. 9 in g.

WQXR—Haydn: Sym. in B-Flat.

5:00/WNCN—Vivaldi: Cto. for Recorder in F; **Verdi:** *Aida,* Grand March.

WQXR—Telemann: Cto. in F.

6:00/WNCN—Copland: *Fanfare for the Common Man;* **Babell:** Cto. for Recorder No. 1 in C.

7:00/WNCN—Bach: Cto. for Two Violins in d; **Falla:** Four Spanish Pieces.

WQXR—Stravinsky: *The Fairy's Kiss,* Divertimento.

8:00/WNCN—Boieldieu: Cto. for Harp in C; **Mozart:** Sym. No. 28 in C.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor."

WQXR—The Florida Philharmonic Orchestra. **Piston:** *Three New England Sketches;* **Beethoven:** Piano Cto. No. 1 in C. Pianist: Watts.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., FEB. 12

7:00 a.m.
2 1992 Winter Olympics. On weekdays, coverage of the games begins here with a two-hour morning session. At **12:15 p.m.,** also on **2**, is a daily fifteen-minute update. Then, **TNT** provides coverage from **1:00–6:00** daily, both live and taped events. **2** resumes its coverage at **8:00 p.m.** with three hours' worth, followed at **11:35 p.m.** by a half-hour roundup. In the morning segment today: the men's biathlon, women's downhill skiing, ice hockey, and cross-country skiing. Tonight: speed skating, downhill skiing, freestyle skiing, and luge.

6:00 p.m.
13 The 1991 New Jersey Literary Hall of Fame. Five New Jersey authors, including a sportswriter and a Nobel laureate, discuss the achievements that led to induction into their state's Literary Hall of Fame. (30 min.)

8:00
4 Seinfeld. The oddball *sitcom stretches to an hour* tonight, wherein Seinfeld meets former New York Met star Keith Hernandez, one of his favorite ballplayers. But Elaine, too, has a little something for Keith.

13 49 Scientific American Frontiers. On tonight's agenda: explorations into intelligence both artificial and animal. Computer pioneer Alan Turing discusses the former; as for the latter, we see a parrot that sorts and a chimpanzee that adds. (1 hr.) Also shown Tuesday at **8:00 p.m.** on **21**.

TDC Test Pilot. A history of flight testing and then the real thing, as pilots check out new military jets, rotary-wing aircraft, and commercial airplanes. (1 hr.)

9:00
13 Edge. The monthly pop-culture magazine looks at the media's treatment of Michael Milken, the new guard of jazz musicians, and what the Clarence Thomas hearings and Mike Tyson trial have done to the status of American women. (1 hr.) Also shown at **11:00** on **49** and at **midnight** *on* **13**.

31 No Mother, No Father, No Uncle Sam. The story of babies born during World War II to black American soldiers and British women. (1 hr.)

10:00
13 Dance in America: Bill T. Jones/Arnie Zane and Company. A profile of choreographer Jones, who reflects on his late partner, Arnie Zane, and both discusses and performs sections of his *Last Supper at Uncle Tom's Cabin/The Promised Land.* (1 hr.) Also shown Sunday at **2:30 p.m.**

THU., FEB. 13

7:00 a.m.
2 1992 Winter Olympics. See Wednesday at 7:00 a.m. for daily schedule. In today's morning session: figure-skating preview, ice hockey, men's speed skating, women's cross-country skiing, women's slalom skiing. Tonight: men's figure skating, women's slalom skiing, freestyle skiing, and a U.S. vs. Finland hockey matchup.

8:00 p.m.
TNT The Thief of Baghdad (1940). A beguiling fantasy picture starring Sabu as the young thief who is recruited by the Prince of Baghdad to help free his people and his princess from the evil magician Jaffar. With John Justin, June Duprez, Conrad Veidt. (2 hrs. 15 min.)

9:00
13 49 Mystery!—"Poirot III: The Kidnapped Prime Minister." (Reviewed in this issue.) David Suchet is back as Poirot, Agatha Christie's Belgian detective. In this first of eight new installments, Poirot is hastily called in by British officials who *need him to help shore up* the political structure of his adoptive country. (1 hr.) Also shown at **10:00** on **21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

10:00
13 Black American Conservatism: An Exploration of Ideas. Columnist Clarence Page explores an ongoing debate in the black community: Should blacks solicit help from outsiders or try to improve their lives using their own resources? Also, an examination of the roots of this debate, featuring segments on Frederick Douglass, Booker T. Washington, and black entrepreneurs of the early twentieth century. (1 hr.)

TBS Poltergeist (1982). Director Tobe Hooper and producer Steven Spielberg's sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts. Scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson, JoBeth Williams, Beatrice Straight, and Zelda Rubinstein. (2 hrs. 30 min.)

FRI., FEB. 14

7:00 a.m.
2 1992 Winter Olympics. See Wednesday at 7:00 a.m. for daily schedule. In today's morning session: ski jumping, ice hockey, men's luge, women's biathlon, ice dancing. Tonight: ice dancing, women's speed skating, ski jumping.

8:00 p.m.
4 Toonces, the Cat Who Could Drive a Car. A half-hour special featuring the singular cat of *Saturday Night Live* fame. Joining Toonces are *SNL* regulars Dana Carvey, Phil Hartman, and Victoria Jackson; also, Linda Hamilton and Randy Quaid.

8:05
TBS Casablanca (1943). Ronald Reagan and Ann Sheridan were supposed to star in this gem but, *thankfully, were replaced* by Humphrey Bogart and Ingrid Bergman. Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings. Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? (2 hrs. 20 min.)

8:30
4 Kindergarten Cop (1990). If you missed it five days ago, here it is again—cop Arnold Schwarzenegger, undercover as a kindergarten teacher. Amiable enough. (2 hrs. 30 min.)

9:00
5 Firehouse. (Reviewed in this issue.) A half-hour documentary special about the work of Rescue One, New York's elite squad, which is the oldest rescue unit in the country.

13 Garrison Keillor's Hello Love. A special Valentine's Day program *in which radio personality* and author Keillor recalls love tales from his elementary-school days. With Emmylou Harris and her Angel Band. Simulcast on WNYC-FM/93.9 (1 hr.) Also shown at **10:00** on **50** and Saturday at **9:30 p.m.** on **49**.

10:00
13 Marian Anderson. A documentary portrait of the great contralto, narrated by Avery Books. With interviews and film clips of Anderson's performances from the thirties through the fifties, the program looks at the singer's career against a backdrop of the unrest of the times. (1 hr.)

SHO Showtime Boxing. Heavyweight Donovan "Razor" Ruddock (25-3-1, 18 KO's) takes on Greg Page (34-9, 25 KO's) in a ten-rounder, live from the Mirage in Las Vegas.

MIDNIGHT
13 The 90's—"Rural America." American rural dwellers, if television portrayals are to be believed, are straight out of *Hee Haw* and *Petticoat Junction*. This hour-long program attempts to visit with real country folk and see how they differ from their city cousins. (1 hr.)

21 Made for Each Other (1939). A moving, sentimental drama with Carole Lombard and James Stewart as a young married couple who endure a parade of near-disasters, including a meddling mother-in-law. (1 hr. 35 min.)

SAT., FEB. 15

12:30 p.m.
13 Bill of Rights: What No Just Government Should Refuse. An attempt to link the arguments of James Madison and Thomas Jefferson to those written by *contemporary* Supreme Court justices. (30 min.)

1:00
2 1992 Winter Olympics. Get comfortable. First, until **6:00:** The U.S. plays Poland in ice hockey; also, two-man bobsled, cross-country skiing, and *freestyle skiing.* At **7:00:** men's figure skating, women's downhill skiing, *men's figure skating* (4 hrs.). Finally, at **11:35,** a half-hour roundup.

1:30
11 The Magnificent Seven (1960). A big, brash Western remake of *The Seven Samurai,* with wonderful performances by Eli Wallach, Steve McQueen, and Yul Brynner, among others. John Sturges directed; the score is Elmer Bernstein's. (2 hrs. 30 min.)

2:00
5 Serpico (1973). Sidney Lumet's exciting, slightly demagogic bio of policeman Frank Serpico, a natural hipster and truth *teller surrounded by the* corrupt New York Police Department of the early seventies. A galvanizing performance by Al Pacino. (2 hrs.)

13 Wylie Avenue Days. Wylie Avenue, in the Hill Avenue District, was once *the heart and soul of* Pittsburgh's black community. Here's a look at how much it's changed. (1 hr.)

3:00
13 Pioneer of Color: A Conversation With Mal Goode. Goode, the *grandson of slaves, recalls* how he became the country's first black national news correspondent, for ABC News in New York City. (1 hr.)

4:00
4 NCAA Basketball. The Fighting Irish of Notre Dame visit the Syracuse Orangemen in the imposing Carrier Dome.

11 Silverado (1985). A fitfully entertaining but pointless Western from the master of pastiche Lawrence Kasdan. With Linda Hunt, John Cleese, Scott Glenn, Brian Dennehy, and, as a hot-shot cowboy, Kevin Costner. (3 hrs.)

5:00
AMC Death Takes a Holiday (1934). Mitchell Leisen's exceptionally intriguing allegory.

Fredric March stars as Death, who, tired of grim-reaping, visits the people who fear him so, and, to his surprise, falls in love. With Evelyn Venable, Henry Travers. (1 hr. 30 min.)

8:00
13 Jean de Florette (1986). Claude Berri's passionate adaptation of Marcel Pagnol's novel. Gérard Depardieu plays the farmer whose fate is altered by his greedy neighbors. With Yves Montand, Daniel Auteuil. Followed, at **10:05,** by its sequel, **Manon of the Spring** (1987), which is about love rather than greed. We pick up the story of the Soubeyran clan ten years after they have destroyed their neighbor. With Montand, Auteuil, and Emmanuelle Béart. Both films in French, with subtitles (1 hr. 55 min.).

A-E The Jesse Owens Story. A superb TV film from 1984, with Dorian Harewood playing the brilliant American athlete who rose from poverty to win four Olympic gold medals in Hitler's Germany, only to return home to a life of prejudice and disappointment. Part 1 of 2 (2 hrs.); Part 2 shown Sunday at **8:00 p.m.**

CNN Republican Presidential Debate. President George Bush and hard-nosed challenger Pat Buchanan, guests of the League of Women Voters Educational Fund, debate the nation's economic picture. (1 hr. 30 min.)

8:05
TBS Romeo and Juliet (1968). Director Franco Zeffirelli cast a couple of real kids—Leonard Whiting was seventeen, Olivia Hussey fifteen—in this vibrant version of the Shakespeare tragedy, which was widely hailed (and awarded), though some consider it little more than teeny-bopper fluff. (2 hrs. 45 min.)

9:00
7 Beverly Hills Cop (1984). Martin Brest's genial, leisurely police movie starring Eddie Murphy as a renegade officer from Detroit whose buddy has been killed. He goes to Beverly Hills to investigate and falls in with art-gallery types and a rule-bound police force. With Judge Reinhold, John Ashton. (2 hrs.)

CUNY Of Human Bondage (1934). Leslie Howard and Bette Davis do wonderfully by the Maugham story about a respected doctor fixated on a waitress. John Cromwell directed. (2 hrs.) Also shown Sunday at **9:00 p.m.**

10:30
ESPN Sunkist Invitational. Live coverage of the track-and-field meet from Los Angeles, featuring this year's only U.S. appearance by Sergei Bubka, the Russian pole-vaulter and only man ever to vault twenty feet.

SUN., FEB. 16

9:00 a.m.
2 1992 Winter Olympics. Another very full day of fun. Through **noon:** men's speed skating, ice hockey, men's biathlon. From **3:30–6:00:** ice hockey, freestyle skiing, men's speed skating. From **8:00–11:00:** ice dancing, men's Super-G, ski jumping, and two-man bobsled. Finally, at **11:35,** a half-hour's worth of highlights.

1:00 p.m.
4 A pro-basketball doubleheader. First, the **Detroit Pistons** visit Sir Charles Barkley's **Philadelphia 76ers.** When that game's over, the **Boston Celtics,** if they can get off their crutches, take on the Magic-less **Los Angeles Lakers.** Magic will, though, be on hand to see his jersey retired at halftime.

1:30
VH1 VH1 to One: Robbie Robertson. Robertson's second solo album, long removed and yet not that far from his days as architect of The Band, was inspired by New Orleans. Here, Robertson takes a walking tour of the city, plays some new songs, and is seen in a few clips from the past. (30 min.)

3:00
11 Peggy Sue Got Married (1986). Francis Coppola's surprisingly powerful comedy-fantasy starring Kathleen Turner as Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960. With Nicolas Cage, Barbara Harris, and Don Murray. (2 hrs.)

7:00
9 The Music Man (1962). A sparkling film made from the Meredith Willson Broadway hit, with Robert Preston reprising his role as Harold Hill—bandleader, con man, lover. With Shirley Jones, Buddy Hackett, and a shimmering score. (3 hrs.)

8:00
13 A Celebration of Birds With Roger Tory Peterson. The 81-year-old naturalist and author explains the efforts being made to save American birds from extinction. (1 hr.)

31 Cyrano de Bergerac (1950). An early triumph for the late Jose Ferrer, starring as the comic, tragic, long-nosed love hero of Edmond Rostand's hearty play. (2 hrs.)

A-E The Jesse Owens Story. (See Saturday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

CNN Democratic Presidential Debate. A live debate between the five Democratic candidates on the eve of the New Hampshire primary. (1 hr. 30 min.)

9:00
4 In the Best Interest of the Children. (Reviewed in this issue.) A darkly moving drama about the complicated struggle for custody of five children, with players including a manic-depressive mother, overeager foster parents, and an uncle who's been forbidden to see the children. With Sarah Jessica Parker, Sally Struthers, Lexi Randall. (2 hrs.)

7 Ghostbusters II. This flirtatiously self-conscious sequel plays happily with the spectacle of its own inconsequence. Five years have passed, and the men who once saved New York from Evil are now faded pop celebrities. But they're needed again, in a big way. With Sigourney Weaver, Peter MacNicol, Bill Murray, Harold Ramis, Dan Aykroyd, and Ernie Hudson. (2 hrs. 15 min.)

13 Masterpiece Theatre—"Titmuss Regained: Tomorrow." Leslie Titmuss, ruthless Parliament member, seems to have won the affections of Jenny Sidonia. With David Threlfall, Kristin Scott Thomas, James Grout. Part 2 of 3. (1 hr.) Also shown at **10:00** on **49**, at **11:00** on **21**, and Monday at **9:00 p.m.** on **50**.

10:00
5 Paul Rodriguez: Back-to-School. Another Rodriguez docu-comedy, in which the stand-up comedian visits Dominguez High School, his alma mater, to tap into the worries of today's teenagers. (1 hr.)

10:55
13 The Third Man (1949). Carol Reed's tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. (1 hr. 40 min.)

MON., FEB. 17

7:00 a.m.
2 1992 Winter Olympics. A Special Presidents Day schedule. First, two hours of coverage including ski jumping, women's Super-G, ice hockey, and ice dancing. From **1:00–6:00:** women's speed skating, women's cross-country skiing, and a U.S.-versus-Sweden hockey matchup. From **8:00–11:00:** ice dancing (long program and awards), ice hockey, and the ski-jumping portion of the nordic combined. Finally, a half-hour roundup at **11:35.**

6:00 p.m.
13 The Air We Breathe. Is New Jersey rightfully famous for its air pollution, or does the Garden State get a bad rap? Here's a look. (30 min.)

8:00
13 The Grand Tour. Filmmaker Les Blanc tags along with a pack of Americans on their first European trip, taking in as many sights as humanly possible. (1 hr.)

TNT Humphrey Bogart all night. First **Sahara** (1943), a thrilling World War II action picture; at **10:05, Dark Passage** (1947), an effective *film noir* with Lauren Bacall; at **12:20,** John Huston's gutsy mystery **Key Largo** (1948), again co-starring Bacall; at **2:35 a.m.,** Nicholas Ray's eerie **In a Lonely Place** (1950); and, at **4:30 a.m., Racket Busters** (1938), with Bogart playing a mobster trying to take over the trucking industry (1 hr. 30 min.).

8:30
7 Pale Rider (1985). Stiff, a little slow, heavily indebted to George Stevens's *Shane,* yet still admirable. Small-town miners struggle against a ruthless and powerful mining operation. Clint Eastwood, a nameless "preacher," comes to the rescue. Eastwood also directed; with Michael Moriarty, Christopher Penn, and Carrie Snodgress. (2 hrs. 30 min.)

9:00
4 Till Death Us Do Part. (Reviewed in this issue.) Treat Williams and Arliss Howard star in yet another rendition of the escapades of Vincent Bugliosi, sharp-witted young district attorney. This case is built on Bugliosi's hunch that a slick con man murdered his wife and his girlfriend's husband so he could open a bar. (2 hrs.)

13 49 In the White Man's Image. (Reviewed in this issue.) Captain Richard Pratt, charged with escorting 72 Indians suspected of killing white settlers, wanted to "kill the Indian and save the man." His philosophy became the cornerstone for a humanist experiment that was, according to today's Indians, sadly misconceived. (1 hr.) Also shown at **midnight.**

10:00
13 49 The Secret Files: Washington, Israel, and the Gulf. The *Washington Post*'s Ben Bradlee narrates a one-hour documentary about the history of America's involvement with the Middle East. The program draws on previously confidential files from the Roosevelt, Truman, Eisenhower, and Kennedy administrations. (1 hr.) Also shown at **11:30** on **21** and at **1:00 a.m.** on **13**.

10:30
31 The Life of George Washington. New Jersey senator Bill Bradley, once considered a likely choice for president himself, reflects on the life and times of the first American president. (30 min.)

TUE., FEB. 18

7:00 a.m.
2 1992 Winter Olympics. See Wednesday at 7:00 a.m. for daily schedule. In today's morning session: men's giant slalom, speed skating, and speed skiing. Tonight: men's giant slalom, speed skating, ice hockey quarterfinals, and speed skiing.

7:00
AMC A Presidents Day double feature begins with **Remember the Day** (1941), a sweet film with Claudette Colbert as a schoolteacher whose former student is running for president; John Payne, another teacher, is the love interest. And at **8:30, Wilson** (1944), with Alexander Knox playing Woodrow Wilson in a terrific biographical picture, co-starring Geraldine Fitzgerald and Charles Coburn. This is, thankfully, the uncut version (3 hrs.).

8:00
5 Summer Rental (1985). Lovable John Candy stars in this low-key comedy about an air-traffic controller who leases a beach house in Florida for a summer wi his family and gets none the peace and quiet he h hoped for. (2 hrs.)

13 49 Nova—"Can Y Believe TV Ratings?" They may be on the wa to accuracy, but TV ratings, according to thi program, are still something of an educate guess. (1 hr.) Also show at **9:00** on **21**.

BRV A four-film tribut to director Akira Kurosawa, beginning with his first feature, **Sanshiro Sugata** (1943), with his themes and visu style already well define The remaining three film star Toshiro Mifune. At **9:30, Stray Dog** (1949), dark take on postwar Japan. At **11:45, The Lower Depths** (1957), Kurosawa's sharp but occasionally slow adaptation of Gorky's play, an exploration of society's poorest souls. And at **2:00 a.m., The Bad Sleep Well,** a morality tale with Mifun as the son of a murdered man (2 hrs. 35 min.).

9:00
13 49 Frontline—"Coming From Japan. Japanese social critic Shuichi Kato explores the dramatic history of the Matsushita Electric Company. Since World War II, Matsushita has grown to dominate the television-manufacturing industry and now owns MCA-Universal. (1 hr.)

9:05
DIS Tracks of Glory: The Major Taylor Story. A new TV film about the first black American athlete to become internationally recognized. Born poor in 1878 Indiana, Taylor became a champion bicyclist, ultimately invited to race in Australia, where the sport was booming. Starring Phil Morris. (2 hrs.)

10:00
13 49 That Delicate Balance II: Our Bill of Rights. Tonight, Part 3 o 5, "Two Accused: Chronicle of a Rape Trial." Moderator Kathleen Sullivan puts tough questions to a panel of lawyers, judges, and journalists. (1 hr.)

A-E Benny Carter: Symphony in Riffs. Eighty-four years old but never sounding sweeter, the brilliant jazz player and composer reflects on his storied career, with help from Leonard Feather, Andre Previn, Quincy Jones, and others. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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STRICTLY PERSONALS

Very Pretty, Slender, Sweet, 28—Warm, easygoing and easily entertained Ivy grad, 5'6", Upper West Side - seeks Jewish male, 5'10" plus, 27-34. 5082 ✉ ☎

Spectacular Woman—Extremely talented cellist - people regard her as the next DuPre - at 34 already made a number of CDs. Seeks a cultured man of 40s who has achieved great success to be soul mate with this extremely attractive, self-assured yet compassionate woman from notable family. Photo necessary. 9167 ✉

Ebullient Harvard JD—5'6", 120 lbs, attractive and fit, with blue-green eyes and a constant smile, wants to meet a man, 28-35, handsome, fit, successful, unpretentious, intelligent, humorous and affectionate, to enjoy NY and possibly more. Do you ski? Nonsmokers/nonusers only. Photo necessary. 4704 ✉

Steve Jobs Available—Well, not quite...but as close as you're apt to find. Wildly successful, Chicago-based entrepreneur seeks intelligent, beautiful woman, 22-35 (especially Asian/European). I'm youthfully good-looking, 35, and have wide interests - the arts, staying fit, foreign cultures, learning about anything, helping others, and basically enjoying life. 9246 ✉

A, I'm Adorable...—And it just keeps getting better! Jewish, petite, bright, athletic, brown-eyed brunette with plenty of heart. Warm, sincere, caring, successful professional woman. Blue skies and the great outdoors hold a special place for me - as well as movies, music, sports and theater. If you are late 30s to early 50s, like-minded, and comfortable with who you are, please send a note, recent photo and your telephone number. Life is full of opportunities - and a best friend to share them with is the icing on the cake! 5076 ✉ ☎

Everything But...—An accomplished woman of the '90s on the outside, a traditional homemaker on the inside. A 35-year-old, divorced Jewish woman (Conservative background), 5'7", warm, attractive, intelligent, caring and energetic. Seeks Jewish man with compatible qualities, with a yen for culture and an appetite for Shabbat dinner. Note/phone/photo, please. 4688 ✉

Let's Spoil Each Other!—A vibrant, confident, cultured surgeon with good looks, much humor, passion for life, romance - 30s, fit, tall, multiple degrees, millions yet down-to-earth...seeks special lady: tall, under 37. Photo definitely. 4732 ✉

Seeking Mr. Midwest—You are 49, 6', divorced, two children, own or run your own business and spend time in NY. I am 42, beautiful, slim, successful, and waiting to hear from you. Photo/phone. 9250 ✉ ☎

Attractive Lady—Warm, caring, cultured, charming, Jewish, seeks refined gentleman, 56-66, caring, understanding, successful, with traditional values, for serious relationship. 9249 ✉

Artistic Jeffersonian Diamond Setter—42, 5'11", looking to build a life with attractive, warm woman with style - who might like horses, movies, art, Bach and Blondie. 9237 ✉ ☎

Charming/Feminine, Witty And Wise—If you are a gentleman who has a soft spot for an old-fashioned girl in the home and a '90s woman in the office, you are in for the best of both worlds with this 5'4", honey-brunette, young, attractive, slender and shapely, energetic traveler, bicyclist, classical music lover. I'm caring, honest, passionate and humorous; love children and animals; enjoy music, cooking, gardening, flowers, fireplaces and chess. Seeking a man, 33-50, with professional challenge, intensity and a warm heart - for friendship, romance, and wherever the "Heights" will take us. Children okay. Photo appreciated. 4728 ✉ ☎

Seeker Of Higher Truth And Beauty—Will settle for good dinner conversation with cultured, slim woman, 30-45, possessed of inner grace and an interesting passion. Must be tolerant of incipient curmudgeon of independent means and academic bent, 6', trim, 50ish. Weakness for Giotto, Ikhnnaten (and other rebels), Stout, Pynchon, Lupati, Bach, Allen. Professional interest in medicine/molecular biology. Informative note, photo, please. NYC/LI. 5035 ✉

Two Years After The Divorce—And too many models and actresses later, I really want to meet a great woman. I know that there is an extraordinary, brilliant, successful, warm woman out there who will also satisfy the very shallow side of me that demands great beauty. I am an incredibly successful, 36-year-old, high-profile professional. People (women) say that I'm adorable, with a very bizarre sense of humor (not evident in this ad). You are the woman, age 24-30, that I see on the street walking to work. I think to myself: why can't I meet someone like her? Photo an absolute must (remember, I have a shallow side). 5034 ✉

Not Magic - But Positively HIV—Heterosexual, 32-year-old male - healthy, happy, handsome and whole - seeks female. 4711 ✉

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Rare 50ish · Looks 40ish—Handsome in appearance and mind, professional male - seeks slim, 40ish, special lady. Nassau. POB 127, Albertson, NY 11507.

Analytic Therapist—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 9248 ✉ ☎

Handsome Lawyer—35, athletic, secure, Ivy schools, upbeat, Jewish, seeks intellectually curious, pretty, slim, warm-hearted woman to love. Photo please. 9247 ✉

Very Pretty, Sophisticated, Quality—Ivy-educated professional lady - warm, fun-loving, down-to-earth - seeks single, well-educated, well-traveled, worldly or European man (39-49) who is sincere and enjoys life. 4696 ✉

Seeking AAA Male—Jewish female, JD/MBA, 32, bright, beautiful and sincere, seeks successful, witty, thirtysomething, honest Jewish male (MD/JD/DDS...), smart enough to invest in a good long-term return. Note/photo. 4715 ✉ ☎

Adorable Brunette—36, would love to meet a good-hearted, intelligent, funny, athletic, down-to-earth man. Together, we can share movies, traveling, dinners and, weekends in the country. 4736 ✉

Slim, Pretty Blond—Literature professor, to meet warm, active, attractive professional man, 49-61. Photo/note. 4708 ✉

Handsome, Single Jewish Male—27-35, with a warm smile and sense of humor, to gaze into my green eyes and caress my long curly brown hair, desired by sexy, single Jewish female, 28, 5'4" - all leg, smart, funny and independent. Photo. 5022 ✉

Restaurant Maven—41, 5'10" 180. Likes Manhattan scene. Seeks very pretty, Christian lady, to 36, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 5029 ✉

Robin Hood Seeks Maid Marian—To help steal some fun and excitement. Robin is a 34-year-old MD, 5'11", 180 lbs, athletic. Maid Marian is 18-45. Please send phone/photo. 5056 ✉

Very Pretty Blond—Ladylike Southern belle - 32, 5'7", leggy, athletic, well-read, funny, creative, liberal Catholic - seeks handsome, wonderful, very successful, 45ish man! 9238 ✉ ☎

Corporate Executive—Attractive female, 38, down-to-earth, fun-loving, varied interests. Seeks kind, intelligent, attractive man who likes to laugh, for lasting relationship. 5021 ✉

Caring, Creative, Warm Man—53, seeks special, shapely woman to love. 9233 ✉

Exotic Israeli-American Beauty—25, law student, seeks tall, dark and handsome Jewish professional, 26-34, for relationship. Photo. 4683 ✉

Frequent Flyer—Fast-paced lady exec - creative, quick-witted, pretty, slim and fair, seeks spirited, high-minded match, 35-45, who lives in his heart as well as his head. Photo please. 9254 ✉

Corporate Beach Bum—29, sincere, playful guy, horse owner - seeks fit, fun gal, 20s, into excitement, travel, and lying about how we met (smile). Note/photo exchange. POB 116, Hazlet, NJ 07730.

Kind, Handsome, Athletic—Jewish physician, 37, nonreligious, who enjoys romance, sports and dancing, seeks warm, intelligent, attractive, preferably tall, Jewish female, for serious relationship leading to marriage. Photo and phone appreciated. 4670 ✉

Handsome/Nice Guy—25, 5'8", seeks attractive woman - 20s. Photo. 5065 ✉

Established Jewish Professional—28, financial consultant, very handsome, physically fit, witty and down-to-earth. Looking for that special woman to share a wonderful life together. Now is your chance! Photo please! 9236 ✉

Keep Your Photo—5'7", slender, blue-eyed brunette seeks late 40s-50s, good man. Have a special sense of humor, like all sports and be ready to take a chance. 5070 ✉

Friendly Intellectual—Female motorcyclist, enjoys hiking, the arts, good movies and food. Jewish, 30s, very attractive, thrives in the country. Seeking a warm-hearted man with intelligence, interests, and a strong sense of adventure. 5046 ✉

Handsome Single Male—Italian, 39, 5'11", healthy, fit, successful and witty, seeks an intelligent, pretty, single female who is physically fit, loves to actively engage in sports (i.e. skiing, working out, etc.), is a nonsmoker and a classy dresser - for friendship, fun, possibly more. Photo and phone appreciated. 9252 ✉ ☎

Easygoing, Honest And Adventurous—Jewish male, 5'11", 160 lbs, in mid 40s, who is good-looking and successful; looking to meet a pretty, petite woman with similar qualities, for a lasting relationship. Note/phone/photo appreciated. 9240 ✉

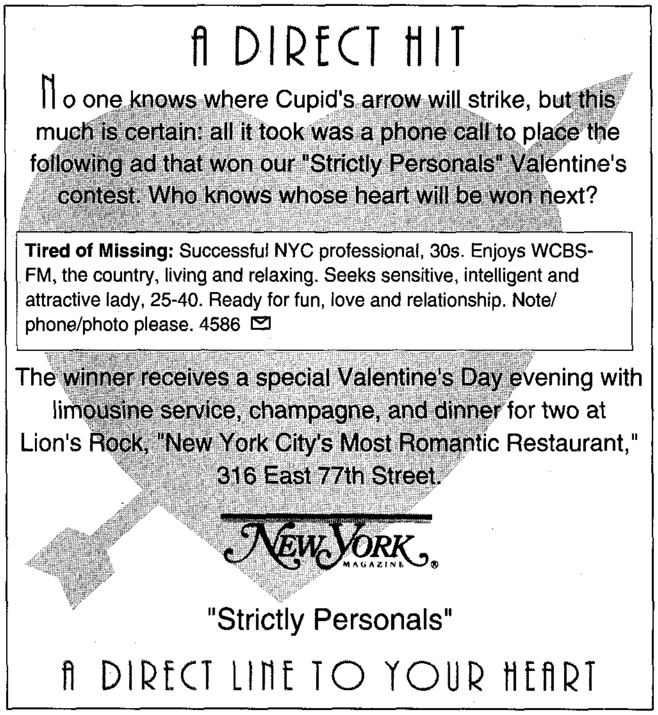
Pretty, Plump Professional—Westchester woman seeking soul mate possessed of same solid values, spirit of adventure and great sense of humor. Like me, you don't smoke, are successful, Jewish (not religious), sensual, 40s-50s, and share some of my varied interests: outdoors, travel, walks, snorkling, fine wine and dining, movies, museums, socializing with friends and family. Respond if you want a woman worth her weight in gold. 4698 ✉ ☎

Adorable Musician, Woman—40, Jewish, 5'1 1/2", seeks sincere, creative, successful, well-educated man (Jewish a plus), 35-50, who loves music, cuddling, appreciates the value of psychoanalysis, loves to walk, read and eat pasta - for long-term commitment. Photo. 5048 ✉

Manhattanophile—42, 5'10", 180. Likes dry wit, restaurants, fashion, window shopping. Seeks very attractive, nonsmoking lady. Note/photo/phone. 9264 ✉

My Romance—Doesn't need a thing but you. Literature professor/writer, PhD, Italian-American, 56, 5'8", trim and attractive, very resourceful, witty - yet reflective and sensitive. Passionate about theater, music, films and sports. Seeks intelligent, pretty, slender, outgoing, warm lady, 35 plus, to share friendship, love and laughter. Note/photo/phone. 5039 ✉

Pretty, Italian, 33...—Wants to give fate a little nudge and meet someone special. Willing to take a chance. Are you? Photo a plus. 5080 ✉


A DIRECT HIT

No one knows where Cupid's arrow will strike, but this much is certain: all it took was a phone call to place the following ad that won our "Strictly Personals" Valentine's contest. Who knows whose heart will be won next?

Tired of Missing: Successful NYC professional, 30s. Enjoys WCBS-FM, the country, living and relaxing. Seeks sensitive, intelligent and attractive lady, 25-40. Ready for fun, love and relationship. Note/phone/photo please. 4586 ✉

The winner receives a special Valentine's Day evening with limousine service, champagne, and dinner for two at Lion's Rock, "New York City's Most Romantic Restaurant," 316 East 77th Street.

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Unclaimed Treasure—I remain, a voluptuous brunette with a creative mind and active life - artist/teacher, 34, avid and expert skier, fit, somewhat funky, lover of culture and the outdoors, seeking an attractive, athletic, optimistic male, 30-40something, with warmth, humor and a flair for discovery and adventure. Note/photo optional. 4706 ✉ ☎

Don't Look Any Further!—Handsome, successful Jewish male, 34, looking for the total package - friendship and romance to warm up the winter and possibly the rest of my life. If you are an attractive Jewish woman, 24-32, like pina coladas, walks on the beach, sports, good food and good friends, your search ends here. Note/photo please. 5043 ✉

Spreadsheets To Satin Sheets—Attractive, sophisticated, successful businesswoman, 35, 5'6", trim workaholic, looking to replace late-night spreadsheets with romance. I'm genuinely optimistic, affectionate, playful, generous, great listener, junk food devotee and coffee lover. Would like strong, bright, successful man with whom to share laughter, love and family. Note/phone please. 5038✉☎

Wall Street Professional/PhD—Traveling, music and the outdoors are some of my interests. I am ambitious but also value the gentler things in life. Would like to meet attractive and kind female under 45 with similar interests. 9259 ✉

Beat The Valentine Holiday Rush!—Start now! Pen a note to this cute, witty, nonsmoking female, 33, who enjoys the arts, fitness, funny stories and meeting new people. Only "sweethearts" need apply - with phone/photo. 4720 ✉

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 4714 ✉

Youthful And Energetic—51, successful business owner, tall, athletic, sensitive and honest. Enjoys most entertainment and weekends at country home. Seeking similar qualities in woman, for friendship and relationship. 35-44. Photo/note. 9235 ✉

Genuinely Special—Pretty, bright, affectionate, humorous, professional Jewish female, 32, trim and fit, 5'5" and alive - loves great food, the arts, travel and skiing. Seeking an attractive, intelligent, successful and sincere male to share love and future. Nonsmoker. Note/photo. 4713 ✉

Long-Haired Beauty—Slender, bright and fun, seeks smart man, 35-48, with looks, charm and integrity. Photo. 4737 ✉

Radiant Redhead · New England Bred—Ivy educated - loves art, running, distance cycling. Seeks man of integrity who is cultured, philosophical, successful, fit 30s-late 40s. 5057 ✉ ☎

Tall, Dark, Adventurous—And very handsome too. This 6'4", athletic (former pro athlete) and very successful attorney, 41, who is always curious, frequently intense, usually erudite and periodically witty, a world traveler - having lived for years in London and Switzerland, would like to meet a tall, thin, honest, vivacious and feminine beauty, 29-35; a British or French background is a plus but sensitivity and substance are more important. My interests are varied and presently include opera, the symphony, photography, scuba diving, sailing, exotic travel, the environment, running, tennis, the Knicks and the Giants. Note and photo a must; fax number optional. 9187 ✉

Valentine Straight From My Heart—I would like to meet a bright, sincere, nonsmoking, established, witty man who's interested in building a warm, loving relationship. I am blond, pretty, fit, 40, professional and full of life. If you're ready for love, let's make this Valentine's Day ours. Valentine/photo for reply. 9239 ✉

Beautiful, Vivacious European Lady—Wealthy, 40, 5'6", with incredible green eyes, brains, joie de vivre and class, seeks a sophisticated, dynamic, bright, rich and handsome gentleman, for a lasting relationship. Note, photo please. 5060 ✉

Looking For A—Confident, successful, tall, fun man who would enjoy sharing the excitement of NY and exploring a relationship with an elegant, Chrisitian blond, pretty, slim, widowed lady of 39. 5073 ✉ ☎

Woman Of Your Dreams—5'8", 35, slim, pretty, blue-eyed blond professional, with positive outlook, independent nature and gentle spirit, seeks the man of her heart - attractive, caring and emotionally available for loving friendship, true intimacy and a committed tomorrow. Photo/note please. 4703 ✉

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 51 years, with warmth, wit, convertible, canoe and Upper West Side real estate. Seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 5064 ✉

First Timer—A good-looking, 63 years young, Jewish widower. Retired, living a frugally full life style with wide travel and juicy bites of the Apple. Losing weight, at 220 lbs, 5'9" and counting. Save me now, before I achieve maximum hunk-ability and mutate into a pompous peacock. Religion no obstacle, but photograph and note a must. 9215 ✉

Tropical Beauty—30s, tall, French-speaking, warm, with sense of humor - seeks cultured, Jewish (nonreligious) male, 32-42, to share lasting commitment. Note/phone/photo. 9242 ✉

Gentle, Attractive, Retired—(Not retiring) man, thick salt and pepper hair, seeks sensuous female (25-35) for mutual pleasantries. NYC apartment, East Hampton home. Recent picture and note please. 4701 ✉

International Executive, NY Based—45, 6'1", Jewish, fluent French/Spanish/Danish, avid reader. Enjoys antiques, country weekends, classical music, Paris, learning new languages. Seeks nonsmoking, accomplished lady. Photo. 5084 ✉

Great Smile, Good Looks And Humor—Professional woman, 46, seeks kind, intelligent nonsmoker, 40-54. 9243 ✉

Pretty, Blond, Ivy-Educated—Slender, 36, Manhattan, centered emotionally, financially secure, biologically and existentially aware, seeks substantive discussions with male peer. 5052 ✉

Independent-Minded—Intelligent professional woman, 38, seeks similar man to have long talks over coffee and share life experiences. 4687 ✉ ☎

Alluring Asian VP—37, former arts scholar, seeks educated, worldly man. Will offer tenderness, intuition, fire to gentle dreamer, 30s-40s. Photo. 4685 ✉

Widow, 60s—Unencumbered, spirited, wishes to meet gentleman to spend the best years of our lives together. 5075 ✉

Park Avenue Blond, 40s—Low profile, classic good looks, outgoing and fun-loving. Seeks tall, attractive, philanthropic Jewish or Wasp gentleman, 45-60, for companionship, laughter, travel. 7992 ✉

Academic Minded Man—39, with MBA, is tired of the recession and ready to pack it all in and do something foolish (like run off to France with you). I seek a special Jewish lady to talk me out of it (or go along for the ride). 5081 ✉

Time, Love And Tenderness—Handsome, 34, Jewish professional - slim, athletic, fun, gentle, cultured, NYC/Miami/Paris, seeks that one special, sweet, attractive woman. Photo? 5053 ✉

Seeking A Sophisticated Mensch—With an easy laugh, age 45 plus, to share life with pretty, blond, blue-eyed professional female. 4721 ✉ ☎

Very Pretty NJ Lady—Mid 40s, fun, classy, happy, hazel-eyed, slim brunette, very secure in career - maintains two homes. My kids are grown - but I'm open to loving yours. Involved in church and community. Likes beach, tennis, sailing, theater, antiques, entertaining and friends. Seeks handsome, sincere man, 40-54, with the same interests, for lifetime of loving, caring and sharing. Nonsmoker preferred. Bio/photo. POB 801. Chatham, NJ 07928

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Handsome Exec—5'10", 40s, with charm, wit and a zest for life, seeks trim, stylish beauty, 30-40, with eclectic tastes, to share romantic times and lasting loving. Only marriage-minded need apply! 9229 ✉

Lovely, Raven-Haired Young Woman—With international sytle, desires to meet successful, professional gentleman, 5'10" and over, 48-55, to share mutual interests and enduring relationship. Photo please. 5068 ✉

Funny, Smart, Accomplished—Very attractive woman seeks relaxed, witty, slender, successful man (42-52), with Randy Newman/David Byrne/Paul Simon taste in music, for fun and adventure. 5054 ✉

Handsome, Successful, Caring—39-year-old with a warm heart and strong character seeks an emotionally available, gentle woman for a lasting relationship and family life. Photo appreciated. 4725 ✉

Handsome Jewish Professional—27, 5'8", brown hair/eyes, witty, fun, caring, seeking sincere, secure, pretty lady to share life's pleasures. Note/photo. 4718 ✉ ☎

Sincere, Caring—Real estate professional, 5'11", 170, good-looking, established, Jewish (nonreligious), seeks warm, down-to-earth, fit, lively mate, under 34, for romance and possible family. Please send photo/phone. 9256 ✉

Handsome, Romantic White Male—40, 5'11", 185 lbs. Seeks an attractive, fun-loving lady (25 plus), race unimportant, for a loving relationship. Photo. 5050 ✉ ☎

Very Handsome—Single, white Jewish man, 35. Employed, athletic, aesthetic. Seeks young, slim, very pretty and alluring woman for lasting romance. Recent photo a must. 4727 ✉

Attractive Oriental Gem—Seeks smart, sincere, warm, romantic, professional Christian man (44-51). 5069 ✉

Affectionate, Attractive, Articulate—Academic female, 5'7", 41, seeks kind, successful man, with fine mind, examined life, cultural leanings, generous spirit, for city/country life together. 4724 ✉

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Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 5058 ✉

Passionate Green-Eyed Lady—Very pretty, very smart, petite Jewish professional, 36, with spirit and charm. Loves travel, tennis, the arts. Seeks kind, very successful, upbeat, athletic Jewish man, 33-42, with intellect and wit, for cuddling, caring and commitment. 4719 ✉ ☎

Your Last First Date—Pretty, warm, bright, 37, professional female, seeks attractive nonsmoking male, 35-45, who is sensitive, smart, spirited and successful. Must value friendship, family and have a desire to go out on a first date for the last time. Note/phone/photo. 4702 ✉

How Many Women—Can you enjoy looking at and also look up to? If you're one, I'd like to meet you. I'm 33, truly handsome, a Jewish doctor who enjoys just about everything including hangin' out. If you're my age or younger, and not neurotic, please send me a photo with your note. 5071 ✉

My Blue Eyes, Beauty, Passion—And peanut M&M's will make you feel good. Add female, 30s, slim, MBA, pianist. If you're male, independent, kind, know what self-esteem is and have it - it's a beginning. Nonsmoker. Photo. 5051 ✉

Attractive Green-Eyed Redhead—Seeks man, 48-60, of warmth, intelligence, sensitivity, to share good books, cinema, the outdoors, dancing and the arts. 9258 ✉

Elegant Lady—50s, with style and warmth, desires tall man, 60s, to share life's pleasures. 4710 ✉

40 Plus, Tall, NJ Jewish Widow—Looking for 6' plus mensch. 9263 ✉ ☎

Classically Beautiful Italian Lady—Ivy League and European education in medicine and art history. Aristocratic family. Antique collector. Former opera singer. New York house and European vacation house. Seeking highly educated, successful, sophisticated gentleman - preferably European born, who frequents Salzburg and Sotheby's, age 40-55, as permanent companion/husband. 5055 ✉

I Love—Intelligent, independent, unconventional women. 36-year-old man - extremely bright, passionate and adventurous, sensitive, fit and attractive - seeks similar woman, 25-35, for lasting relationship. Academics/artists encouraged. Photo required. 9251 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65 please. 4689 ✉ ☎

Marriage-Minded MD—Modest mensch seeks magnetic, monogamous matrimony. 50 - younger in body, spirit and energy level. Successful career, kind, generous and warm. Looking for an intelligent, sensitive, sensual soul mate. Pretty, petite and passionate a plus. Note and photo appreciated. 5059 ✉

Romantic Lawyer—39, 5'10", handsome, athletic, sensuous, gentle, seeks to marry a Jewish gal, 28-40, who has a kind heart and a disciplined mind, is very bright, open-minded, curious about herself and life, unpretentious, can dance funky and has a pretty face. Photo/phone. 5086 ✉

Female Physician—49, tall and elegant, would like to meet fellow physican - active, music lover, traveler - for warm relationship. 5047 ✉

6', Jewish, Harvard MBA—44, high-risk/high-return entrepreneur, seeks very bright, attractive female counterpart, 28-36. Photo please. 4726 ✉

Friendly—Fun-loving Christian guy, loves New Age music, the arts, live theater. Seeks stylish Manhattan gal, 28-38, interested in fine dining, solid friends, romantic moments and good conversation over coffee. Photo/note. 4740 ✉

Attractive, Adventurous—Professional woman, 50s, seeks sensitive male, to 65, for friendship and love. 4716 ✉ ☎

Sassy, Smart European Redhead—Pretty, Ivy educated, size 10, impish, versatile, Manhattanite - seeks best friend/lover to share boats, biking, tennis, travel, music and quiet evenings at home. Brains, warmth, kindness, humor top my list. (Chemistry wouldn't hurt.) If you are 35 plus and ready for adventure and commitment, maybe you're the one for me. Note/photo/phone. 4700 ✉

Career Convert—42, handsome, Mediterranean-looking, former sociology professor turned computer consultant - looking for progressive-thinking woman who likes children, travel and sports. Photo. 4738 ✉

Attractive Professional Woman—32, blond, slim, independent, with a passion for life, seeks intelligent man with character, sophistication and a sense of humor, to share fun and happiness. 4693 ✉

Overweight—Single Jewish female, 28, never married. I enjoy movies, TV, reading, walking, the outdoors and children. I dislike crowds, smoking, bars and drugs. I am from Central NJ, 5'7", a college grad, employed, and love my family. You're honest, caring, employed, 28-38, and have similar interests. Note/full photo. 7805 ✉

Handsome, Romantic CEO—5'9", 37 - enjoys ballet, theater, horseback riding and skiing. Ready to commit to striking Jewish woman, 22-29. Partial to slim, tall brunette. Photo. 4691 ✉

Integrity And Morals—Are qualities I find admirable and hope we both share. I'm a pretty, petite Jewish female, 31, desiring a tall, handsome, successful, family-oriented man in his 30s. Photo/phone/short note necessary. 4699 ✉

Beautiful Inside And Out—Passionate, vivacious Jewish professional, 30s, 5'2", with dark hair and eyes, seeks romantic relationship with cultured, caring and secure man who is ready for forever. Photo appreciated. 4705 ✉

Single Disabled Man—Looking for a special woman with wit, wisdom and sensitivity, to be a friend and companion, to share an unconventional and rewarding relationship. 4695 ✉ ☎

Movie Star Looks—6', slim, sane, 47, great sense of humor, divorced, JD/CEO, seeks svelte lady with style/class. Photo a must - will exchange. 5044 ✉

Make My Birthday Wish Come True—Professional Jewish female, 33, cute, warm, funny, loving, slim, 5'6", seeks similar qualities in good-looking man, 30s-40s, for romance. Note/photo. 5049 ✉

Frankly, Scarlett, I Give A Damn—And my script calls for a happy ending. But I need your help. Single white male, 35, 5'10", attractive, fair, true, ambitious, MBA, intellectual, intense, unpretentious, nice guy - seeks very intelligent, shapely, pretty, single, white Christian female, 27-33, counterpart. I never read the book, I've forgotten the movie, but I did get you to read the ad. And tomorrow is another - maybe our - day. Photo. 7940 ✉

Virgin—To the ad game, 26, Jewish male with soft heart - loves music, sports, dancing and romantic evenings at home. Seeks beautiful, successful, career-minded, independent female to share those special times. 4692 ✉

"Where Does My Heart Beat Now?"—Lovely, lean lady lawyer (age 45, 5'9", divorced, no children), who is gracious, stylish and vivacious, looking to start over with a smart, sensitive, witty Jewish professional, age 45-60. Photo/note/phone appreciated. 9262 ✉

40s, Attractive, Professional—Concerned about peace, justice and the environment, would like to meet a professional for a lasting relationship. Photo. 5045 ✉

A Psychic Said—Place an ad in the personals and you'll meet a very special man. I'm 5'2", 105 lbs, 45, beautiful, intelligent, successful, loyal, romantic, and sometimes even silly. I love restaurants, travel, the arts and sporting events - enough to freeze in the stands with my man. I'm special; you're very special. Photo - will exchange. 5083 ✉

A True Class Act—Very attractive, sensuous, successful, intelligent, 41-year-old lady with style, warmth, sensitivity, great sense of humor. Seeking 40s-50s, special man who is trustworthy, nurturing, successful, attractive and ready for the real thing. Photo please. Note. 9188 ✉ ☎

Extremely Successful—Jewish male physician, who is very good-looking as well as charming, looking for a gorgeous mate, 25-35, with style and class, who enjoys fine dining, boating, outdoors, fireplaces and just hanging out. Photo helpful. 4686 ✉

Italian Male, 40—Seeking slim female, nonsmoker, drug free, for friendship leading to marriage. Photo/phone. 5041 ✉

Looking For The Perfect Wife?—If you are a man of character - tall nonsmoker with traditional values, ready for marriage and having children, I am similar, but also 36 years young, pretty, pleasant, passionate - and hopefully persuasive. 5042 ✉

Let's Do Life!—Exciting, evolving, beautiful professional woman seeking friend, lover, soul mate - 45 plus, nonsmoker, proud of his career accomplishments, physically and emotionally fit, with high energy for exploring life's joy...the arts, the outdoors, sports, the unknown and me. Note/photo/phone. 4743 ✉

Pretty, Slim, Elegant Lady—Warm, professional, 40ish, seeks a sensitive and loving man. Note/photo. 5074 ✉

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Truly Handsome Male—32, 6'1", great build, *successful businessman, seeks very* pretty and slim female, 21-29. 4730✉ ☎

High Caliber—Handsome, considerate, fun-loving entrepreneur, 50, who has the best of everything, seeks a very special *woman to share his First Class life style.* Photo/letter/phone for reply (and end of his ad-writing career). 4744 ✉

This Is The Last Worthless Evening—That you'll have to spend! Warm, *generous, slim, successful TV creative director,* artistic, fun, very pretty, very young 40 (look 32), music lover. Seeks hip, handsome, intelligent, successful, affectionate man of integrity and wit, 35-47, to share laughs, love, life. Phone message helpful. Photo a must!! 4746 ✉ ☎

Be My Birthday Present—Are you Jewish, stunning, spiritual, sensuous, romantic? Charming, 32-year-old, 5'11" male, successful Wall Street professional, looking for you. Skiing a plus. Photo a must. 4707 ✉

Very Pretty, Playful, Smart—Strawberry blond - slim, 30s, professional. Creative, sensual, athletic, with a warm heart and adventurous spirit. Seeks a good-looking, successful professional man (34-48), who is affectionate, fun and self-aware, for love and marriage. Note/photo. 5020 ✉ ☎

Professionally Active Woman—Seeks male counterpart. Slender, warm, attractive Manhattanite, 47, desires commitment. Write fully. 4712 ✉

Sexy Professional Lady—28, seeks male, *32-38, who enjoys travel, theater and* dancing. Photo/letter. 9230 ✉ ☎

Head For Numbers, Heart For Love—*Handsome Wall Street money manager* seeks intelligent, successful, attractive, Jewish woman, nonsmoker, 30-39, to be my forever valentine. 9245 ✉ ☎

Unspoiled Jewish Female—Petite pro*fessional - seeks fit male, 40 plus, with* integrity, style, humor, love of arts and sports. 9234 ✉

Top Ten Traits—That a 31 year-old, 6'2", handsome Jewish MD seeks in a 23-30 *year-old female for Late-Nite romance:* attractive, slim, professional, family-oriented, traditionally Jewish, witty, athletic, artistic, spirited and creative. Note/photo. 4729 ✉

Real Dog—Portly, very ugly, half daft, spoilt rotten. Excellent taste in mistresses. Currently living in splendor with attractive 33-year-old Englishwoman, Ivy MBA, leggy, lazy, investment banker, sweet, slim, shy and ever so slightly wicked. Seeks tall, sophisticated master to round out the family. If you're passionately energetic, outrageously self-assured, marvelously masculine and devastatingly droll - and have a heavy hand with table scraps - whip out your Mont Blanc and write. Good pedigree a plus. 5067 ✉

Atheltic Jewish Malew—31, 6', 175, Ivy league, ready to settle down - but not compromise, you have brains, values, beauty and a recent photo. 4734 ✉

Handsome, Professional Jewish Man—42. Enjoys music, movies, theater, fine dining and Big Macs. Looking for a lovely, sane Jewish lady, 30-40, to share friendship, thoughts and possibilities. Photo/phone. 4731 ✉

Damsel Seeks White Knight—48, 5'6", *very pretty research executive with PhD.* Bright, honest, compassionate, funny, affectionate and slim. World traveler, runner, bicycler, active investor. Seeks easygoing, caring, athletic, romantic, successful, adventurous male, 40-55, for long-term relationship. Note/phone/photo appreciated. 4735 ✉

Slim, Sexy, Timeless Lady, 48—Seeks a loving, Jewish, handsome, professional life mate, 45-58. This pretty, professional, lovable lady could be your Number One Sweetheart. Photo please. 4745 ✉ ☎

Honestly Ready For Your New Life?...—With a fairly tall (6'), very trim (172 lbs), very attractive, very affluent, very well-traveled, very sophisticated, really divorced 51-year-old entrepreneur...and the great south Florida life style...and you are at least 5'4", slender, very attractive, intelligent, adventurous, between adult and 50 *years old, with a sense of humor about* life...and understand the giving, taking and sharing that make for a great relationship. Send note/phone/photo. 9244 ✉

You've Been Looking For Love—In all the wrong places, but you've found me now. I am 30, blonde and beautiful, a real bombshell. I've been looking for you. You are Jewish, 30-40, enjoy spontaneous adventures, love to laugh and appreciate a bright and classy woman. Phone/photo. 9260 ✉

Secure, Warm, Handsome—NJ Jewish man, 36, 5'9", successful professional with interests in arts and travel - seeks attractive, intelligent Jewish female, 25-35, for long, loving relationship. 4723 ✉ ☎

Athletic, Beautiful, Cultured—Dynamic, *educated, fun, genuine, happy, interesting* Jewish lady - "seeks" kind, laughing, marvelous, nice, outgoing, playful, quality, romantic, sane, terrific, urbane, very wise, youthful, zany, 50-plus male. 4742 ✉ ☎

Parisian Born—Slim, attractive, fit female, 44 - enjoys art, music, travel, great food. Seeks man, 40-55, with similar interests, for friendship and romantic fun. Tell me why you are Mr. Right. 1575

Super-Handsome—Successful Jewish businessman, 31, 5'11", 165 lbs, golden-brown hair and baby blue eyes, with heart of gold and great sense of humor, seeks a very special, beautiful and intelligent woman, 21-35, with a terrific body, sensational smile, warm heart, and great sense of humor, who wants an exciting, passionate and caring relationship. Note/phone/photo necessary for reply. 5040 ✉

Sleeping Beauty—Jewish, 31, blond, blue-eyed attorney seeks Prince Charming. Loves hiking, travel, good food/wine/music, smiles and laughs. Note/photo. 9241 ✉

Lady Diver Seeks Buddy—45-60, for scuba, hiking, city/country fun and adventure, love and companionship. Slim blond - educated, cultured, active, attractive, with assets and time, needs similar guy. Photo/note/phone. 4733 ✉

Extremely Handsome—Single white male, 39, 6', 180 lbs, financially secure, seeks beautiful, sensitive, intelligent female, 22-33, for dining, sports, European/*Caribbean travel, friendship and possible* relationship. Photo/note. 9231 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 728

BY MARY ANN MADDEN

SWM, 45, oil-capping expert, trained by Red Adair, resident of Kuwait. 24-hr. OPEC on-call, wishes to meet SF, 25–50, similar interests. Non-smoker. Box 451, Farenheit, Texas.

Above, Personal Worst. Competitors are invited to devise one affecting addition to an imaginary classified.

Results of Competition 725, in which you were asked to define linked names altered by a one-letter addition.

Report: We've some history of add-a-letter names. Not necessarily paired, you understand. But history nonetheless: Stockyard Channing, Busboy Berkeley. Darn Quayle, George Blush. Lotto Preminger, Bingo Crosby. Trips Speaker, Stan Musical. Salmon P. Chaste, Moral Roberts. Edith Pilaf, Josephine Bakery. And: Mickey Mousse. Loudwig van Beethoven. G. B. Pshaw. Dr. Truth Westheimer. Larry Hangman. Paul Sanka. Supperman. P.D.Q. James. Benny Goodmany. Simone Signforet. Gen. John Perishing. Robert Zurich. Der Joyce Brothers. Lady Margaret, you are naïve. Let this be a lesson to you.

First Prizes of two-year subscriptions to "New York" to:

HI, CLAUDIUS—amiable doorman at the Tiber baths.
BEAN HUR—wild peanut vendor at the Circus Maximus.
Kathy Wittenbrook, San Francisco, Calif.

WILBUR and
ORVILLE AWRIGHT—U.S. surfboarding pioneers.
Barry Cutler, Sherman Oaks, Calif.

DR. DAVID LIVINGSTONED—alcoholic missionary who disappeared in Africa in 1866.
HENRY STANLEVY—intrepid rabbi who recovered him five years later.
Sheldon B. Akers, Amherst, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

ERNEST "PAPAL" HEMINGWAY—Vatican writer: "The Old Man and the Holy See."
PEARL BUICK—his driver, author of "Dragon Speed."
Bill Harriman, Mystic, Conn.

JOB and
ARMY—little women who elected to pursue careers.
Sophy Alter, Pittsburgh, Pa.

DOOBIE GILLIS and
KATHARINE HEMPBURN—the two newest members of the Joint Chiefs of Staff.
Robert Flora, Putnam Valley, N.Y.

And Honorable Mention to:

STEVE MARTINI and
KATHARINE ROSSI—stars of "Vermouth, the Film."
A. Shulman, Chevy Chase, Md.

MILKHAIL GORBACHEV—newest spokesman for the Russian dairy industry.
LEMON TROTSKY—former spokesman for the Russian auto industry.
Elise Falciglia, Reston, Va.

DWEEB EWBANK—laughingstock of NFL coaches.
NEW YORK JESTS—his team.
Brian Boswell, Greensboro, N.C.

V.I.M. PEI and
VIGOR CASSINI—designers and chroniclers of health clubs.
Tim Sullivan, Brooklyn

PASTA—Nick and Nora's angel-hair terrier.
TONTO—Dorothy's faithful canine companion.
Molly Graizzaro, Spring Valley, N.Y.

TONYA HOARDING—Olympic hopeful and cheapskate.
CHRISTOPHER BOWLMAN—rest-room attendant at the Olympic ice arena.
David Titus, Chelsea, Mass.

THE BEE GEEKS—pop group still performing disco.
LED SULLIVAN—heavy-metal band with a really big stage shew.
Brooke Minges, Battle Creek, Mich.

ANNA MAY WRONG—actress who auditioned to play M Butterfly.
PHILIP AHNO—the casting director.
M. Sullivan, Cincinnati, Ohio

BOSTON BLACKTIE—detective working undercover at a celebrity ball.
FUR MANCHU—his nemesis, under wraps in the cloakroom.
Tom Noone, Springfield, Va.

JAMES BLOND—British hero of "Live and Let Dye."
DR. NON—his French nemesis.
Marlene Anderka, Cambridge, Mass.

PHUEY and
LOUSIE—little-known nephews of Donald Duck, now film critics.
A. C. McShade, Pittsburgh, Pa.

POLLY DRAPERY and
JANE CURTAIN—comedy, tragedy, and window treatments.
Corey Shafarman, Saugus, Calif.

URIAH SHEEP—umble ruminant.
SIDNEY CARTOON—sacrificed his life for Lucy van Pelt.
Marilyn Crystal, Scarsdale, N.Y.

JERRY FALLWELL—evangelist and stunt man.
DWIGHT FLYMAN MOODY—evangelist and stagehand.
Brian Bracey, Charlottesville, Va.

BATHMAN—dedicated grime-fighter.
ROBING—his aide, in charge of terrycloth.
Viktor Blume, Sayville, N.Y.

SEN. WILLIAM BLANKHEAD—bald leader of th
Know Nothing Party.
SEN. ORRIN THATCH—his hair apparent.
Albert Komishane, Elizabeth, N.,

E.M.U. FORSTER and
BEE CUMMINGS—zoologists, intimates c
P.I.G. Wodehouse.
Bobby J. Ward, Raleigh, N.C

SPAM DAWBER—actress featured in cannec
laughter sitcoms.
MORK OF PORK—extraterrestrial butche
(non-kosher).
Jan Leary, Winnetka, Il

CANUTE THE DANCE—first English prom king
SIR WALTZER RALEIGH—Elizabeth I's ball
room partner.
Marc Doyle, Berkeley, Cali

MANUEL DE FALALA—unschooled Spanisl
composer: "The Three-Noted Hat."
AARON COPYLAND—adman who compose
trade names in "Appellation Spring."
Maria Dobbs, Stone Mountain, Ga

TU 2—Irish rock group seriously influence
by Balanchine.
MIDNIGHT FOIL—Australian rock group seri
ously influenced by Zorro.
Karl Levett, N.Y.C

JOHN MCENROBE and
MICHAEL CHANGE—locker-room attendants a
Wimbledon.
Debbie Bennett, N.Y.C

GEORGE OARWELL—Henley sculler wh
rowed to Wigan Pier.
BALDOUS HUXLEY—Whig leader, author o
"Hairless in Gaza."
Tony Reeder, Brigham City, Uta

THE CRISCO KID and
PAUNCHO—founders, Home on the Rang
Fast Fried Foods.
Len Elliott, Auburn, Wash

SONNY BONGO and
PERRY COMBO—original members of Desi Ar
naz's Babalu Band.
Nicole Flora, Putnam Valley, N.Y

GENERAL CLUSTER—slipshod cavalry officer.
SPITTING BULL—his ill-mannered India
adversary.
Stuart Brynien, Brookly

*MICHAEL CANINE and
ELLEN BARKING—stars of "Dog Day After
noon II."
Craig Wolfson, Waltham, Mass.
**similarly: Wallace Goldstein,*
Westfield, Mass.

QUEEN MARTY—winner of Miss Key Wes
Contest.
DRAG HAMMARSKJOLD—first runner-up.
Grace Rannelone, Barnegat, N.J.

INEPTUNE—tone-deaf god of water music.
*PAIN—god feared by shepherds for his ear-splitting playing.
Jacob Komishane, Elizabeth, N.J.
**similarly: Barry Bellinger,*
Washington, D.C.

DIANA DORMS—star of "Sex Kittens Go to College."
ALBERT CAMPUS—its author.
I. Levine, Centereach, N.Y.

NVID—you've read the Latin, now see it on ble.
ANTEL—author of "The Divine Sitcom."
A. L. Tolbert, N.Y.C.

ACID—Spanish hero on hallucinogens.
AN TRIPPER—his dealer, founder of Pan mphetamine Airlines.
Ben Gottlieb, McLean, Va.

RIP TORN—stagehand.
EVIN BEACON—gaffer.
Tanner Foust, Boulder, Colo.

HARLES HIVES—composer, "Atonal Flight the Bumblebee."
ARILYN HORNET—diva, protégée of Sting.
Laurie Foust, Isla Vista, Calif.

IVAN THE TERRIBLE—tasteless Kremlin ecorator.
EWTER THE GREAT—celebrated Russian tin-er, soldier, and czar.
Jane Kretzmann, Vienna, Va.
similarly: Todd Ellman, Portland, Ore.

MELIA EARCHART—aviatrix and otologist.
IRGIL "GUMS" GRISSOM—astronaut and eriodontist.
Mitch Karpman, Silver Spring, Md.

YNE DALLY and
HARON GOLESS—diffident stars of "Cagney nd Lazy."
Louise Jackson, Fall River, Mass.

RACY CHEAPMAN and
TINGY—singing stars of "The Twopenny)pera."
Carl Wolfson, Spring Valley, N.Y.
similarly: Linda Giordano, Florence, Ala.

ENOUS—Roman goddess of circulation.
IARIS—only gladiator to hit a ball out of the Roman Coliseum.
Marge Schauer, Washington, D.C.

IR. MAGOON—myopic cartoon thug.
IM BACKUPS—professional understudy.
Paula Doherty, Fall River, Mass.

RED DE CORDOVAN and
ED MCMAHON—director and co-host of "The onight Shoe."
Gary Tutt, Duncanville, Tex.

OMULUSH—early Italian drinker.
EMUSE—early Italian thinker.
Jack Gregg, York, Me.

.S.P. ELIOT—poet who measured out his life n teaspoons.
V.H.Y AUDEN—twentieth-century existential oet.
Louise Phillips, N.Y.C.

AABU and
IENRY FJORD—Scandinavian manufacturers of crash-resistant elephants.
E.A.M. Warburton, N.Y.C.

ANNIE BOLEYN—blank-eyed queen: "My head will come off—tomorrow."
PRINCE OF WALESA—heir to the throne of Poland.
Joel F. Crystal, Scarsdale, N.Y.

RIPE VAN WINKLE—rustic who fell asleep for twenty years by the town garbage dump.
DAMME VAN WINKLE—his termagant wife.
Raymond S. Kauders, Montesano, Wash.

GNAT KING COLE—annoying singer.
PERRY CUOMO—annoyed singer: "I Won't Run, Don't Ask Me."
Charles Lubetkin, Springfield, N.J.
sp. ment.: Geraldine Segal, Randallstown, Md.

LAVA GARDNER and
LANAI TURNER—Hawaiian landscape artists.
Martha Everds, N.Y.C.

JOHN DRINKWASTER and
ALFRED NOTYES—Britain's most distinguished teetotalers.
Marion R. Hays, Milwaukee, Wis.

ANN LAUNDERS—one twin does the washing.*
ABIGAIL VAN BURDEN—the other delivers.
Physics Bldg., SUNY, Albany, N.Y.
**similarly: Alan Albstein, Riverdale, N.Y.*

HARRIET STUBMAN—ticket-taker on the Underground Railroad.
LUCRETIA COFFIN MOTET—abolitionist who sang at funerals.
Holly Thomis, Cambridge, Mass.

KING TUTU—Cairo danseur in "Aswan Lake."
ANYWAR SADAT—bellicose Egyptian leader.
Sheila Foley, Cranston, R.I.

WED KOCH—polygamous New York mayor: "How'm I doin', I doin', I doin'?"
ABE BEAMER—his yuppie chauffeur.
Mary Thomis, Providence, R.I.

OGLE OLSEN and
CHICK JOHNSON—vaudeville stars of "Hellzapeepin."
Susan Harriman, San Francisco, Calif.

CABIN—proprietor of bungalows in the Land of Nod.
LABEL—his brother, in charge of tagging linen and towels.
Brendan Mahady, Washington, D.C.

EVITA PERDÓN—first lady who freed death-row inmates singing, 'Don't Fry for Me, Argentina."
GABRIELA MISTRIAL—Chilean magistrate who meted out poetic justice.
Andy Staff, Plymouth, Mass.

RUSSEL CAROUSE—dramatist, "Night Life With Father."
WILLIAM BINGE—playwright, "Bender in the Grass."
Wendy Gottlieb, New Haven, Conn.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 728, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 21. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 16 issue. Out-of-town postmarks are given three days' grace.

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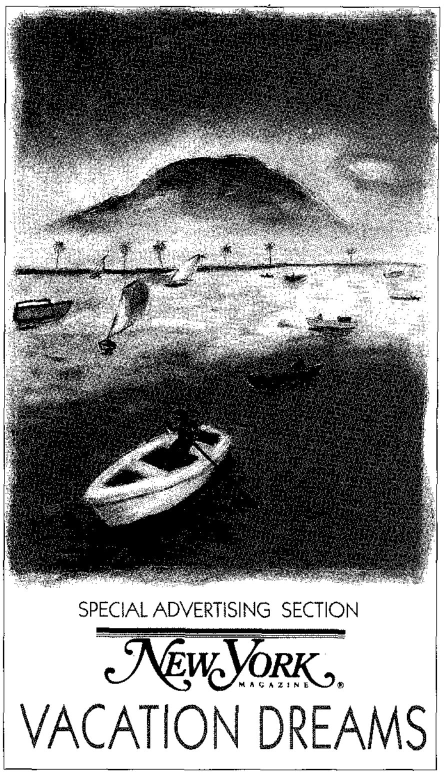

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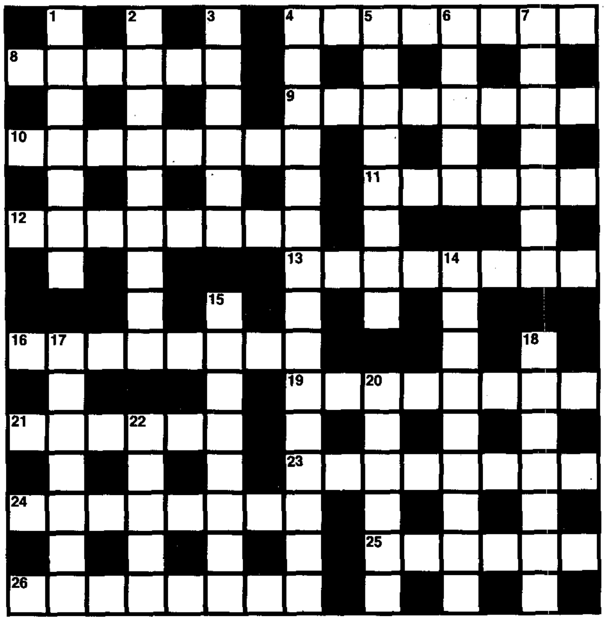
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 The usual stall to be seen at a road-side. (8)
8 Simple embracing is no trick! (6)
9 Need coat in new fashion—or that's the tale. (8)
10 The cat confronting a large bird intended to make a kill. (8)
11 Having to walk back when there's something afoot. (3-3)
12 A way to encourage the caviar-producer. (8)
13 A worker in bed. (8)
16 Get lit up in the club right enough! (8)
19 Amplifies general's orders. (8)
21 Perfume to be returned—many find it unacceptable. (6)
23 Capital support for the traveller! (4-4)
24 A lovely garden is featured in display. (8)
25 Flush about the French number. (6)
26 A child among children, though mature. (8)



DOWN

1 Its root is used in the preparatic of a certain savoury dish. (7)
2 Going for restoration. (9)
3 Refuse to watch absorbing comedian. (6)
4 Giving no signal. (7, 4, 4)
5 A superior's sound assistants. (
6 Figure involved in a great Venetian stratagem. (5)
7 Run over a note on evidence. (7
14 Never turning brown, so may b pine. (9)
15 The beast is tall and no mistake (8)
17 Go on about a member's disturbing behaviour. (7)
18 Restricted a girl in the first plac (7)
20 Field study can be dreary. (6)
22 Gathers in faulty spare parts. (5

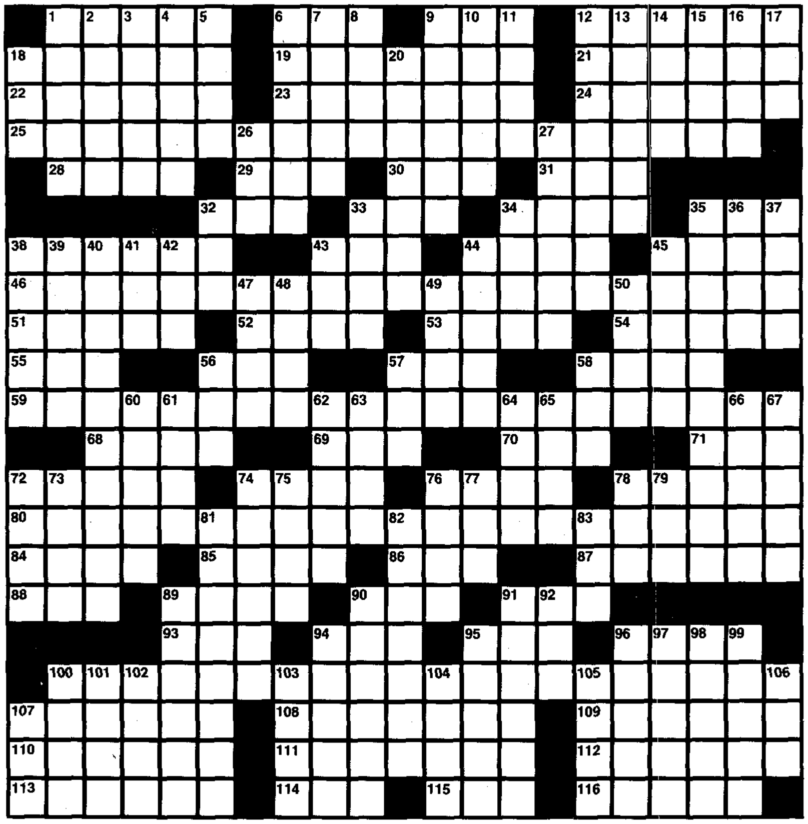
'LOVE IN THE GARDEN': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Mediterranean island-state
6 Mexican Mrs.
9 Cup edge
12 Happifies
18 Linger on
19 Pâté server
21 Tribal emblems
22 Quantity
23 Yields assent
24 Breaded meat piece
25 His situation: —— like to marry me?"
28 Gets the point
29 Where to shoot from
30 Decay
31 Road-map abbr.
32 Knockout count
33 Clumsy fellow
34 "The Rome of Hungary"
35 Krazy ——
38 Third-party safekeeping
43 #2 on the phone dial
44 Coiffeur's concern
45 Gymnast Korbut
46 His further words: "—— commitment"
51 Assessment basis
52 Gallic girlfriend
53 Bullring bravos
54 Musical for Sills
55 Uno e due
56 Wayfarer's stop
57 Have creditors
58 "—— and a bone . . ."
59 Her reply
68 Upper, in Ulm
69 Opposite of even
70 Skid Row affliction
71 Edison was one: abbr.
72 Real-estate units
74 Gold cloth
76 On a cruise
78 Reveille horn
80 Her further words
84 Labyrinth
85 Stratford's stream
86 Rarer than rare
87 Describing the "maids all in a row"
88 Before: poetic
89 Clobbered, formerly
90 Damage
91 First year of century III
93 Zoo swinger
94 Paul Newman role
95 Flower necklace
96 Nick and Nora's pooch
100 And so their ——
107 Gambler's mecca
108 Issue forth
109 "Peer Gynt" dancer
110 Fends off
111 Moroccan port
112 Small creek
113 Least narrow
114 Hill bug
115 Fish feast
116 Expunged from a manuscript

DOWN

1 Jotted reminders
2 Love, Italian style
3 Summa cum ——
4 Turner and Louise
5 Opposed
6 "—— Alive," Bee Gees hit
7 Tire do-over
8 Circle segments
9 "The Midnight —— Paul Revere"
10 Without motion
11 What gears do
12 And others
13 Not as soft
14 Abbr. for a lawyer
15 End: prefix
16 "Down under" bird
17 Concorde, e.g.
18 UK flyers
20 Take back, as a statement
26 "Murder, —— Wrote"
27 Bacchanalias
32 Rival of Pan Am
33 Woodwind instrument
34 Roof overhang
35 Cinematographer's bright illumination
36 Antiquing agent
37 Scarlett's home
38 Give —— (listen)
39 Muffler
40 Classify
41 NBC's ex-parent
42 Tanker cargo
43 Tropical blackbird
44 Tin Man portrayer
45 Ruth's sister-in-law
47 Borge, by birth
48 Arena in Atlanta
49 Wolves do it
50 Half a Polynesian island
56 Ben-Gurion's land: abbr.
57 On in years
58 Classifieds
60 More than plump
61 Take a breather
62 Distaff person
63 Date to beware, for Caesar
64 Breslau's river
65 Nevada's neighbor
66 Coastline feature
67 —— Fisher Hall
72 "When My Baby Smiles ——"
73 Overbroil
74 Imposes, as a fine
75 Very much
76 A ways away
77 Do planting
78 Saloon furnishing
79 Southwestern Indian
81 Street stanchion
82 Swapping
83 Spire ornament
89 New Orleans gridders
90 Like the Teenage Ninja Turtles
91 Relish-tray vegetable
92 U.S. spy guys
94 Macho type
95 In a little while
96 Daddy Warbucks's girl
97 Dexterity
98 Championship
99 —— as a beet
100 Rikki-tikki-——
101 Previously owned
102 Coins for a fountain
103 "I never —— man I didn't like"
104 Unsophisticated
105 Patient's room, possibly
106 Warmed the bench
107 Crow's call



Solutions to last week's puzzles appear on page 89.

Which Ferrari?
Be specific!
Mike

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JIM:
CAN WE GET AWAY WITH THIS?
YES? NO? OR WHAT?
TOM

Tom-
What are you? Nuts? Their lawyers will be all over us like a cheap suit!
Jim / Legal

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TOYOTA

Jim:
These 0-60 times aren't for the new model, but it looks like the '93's will be just as quick
M.

RE: LAST MEETING
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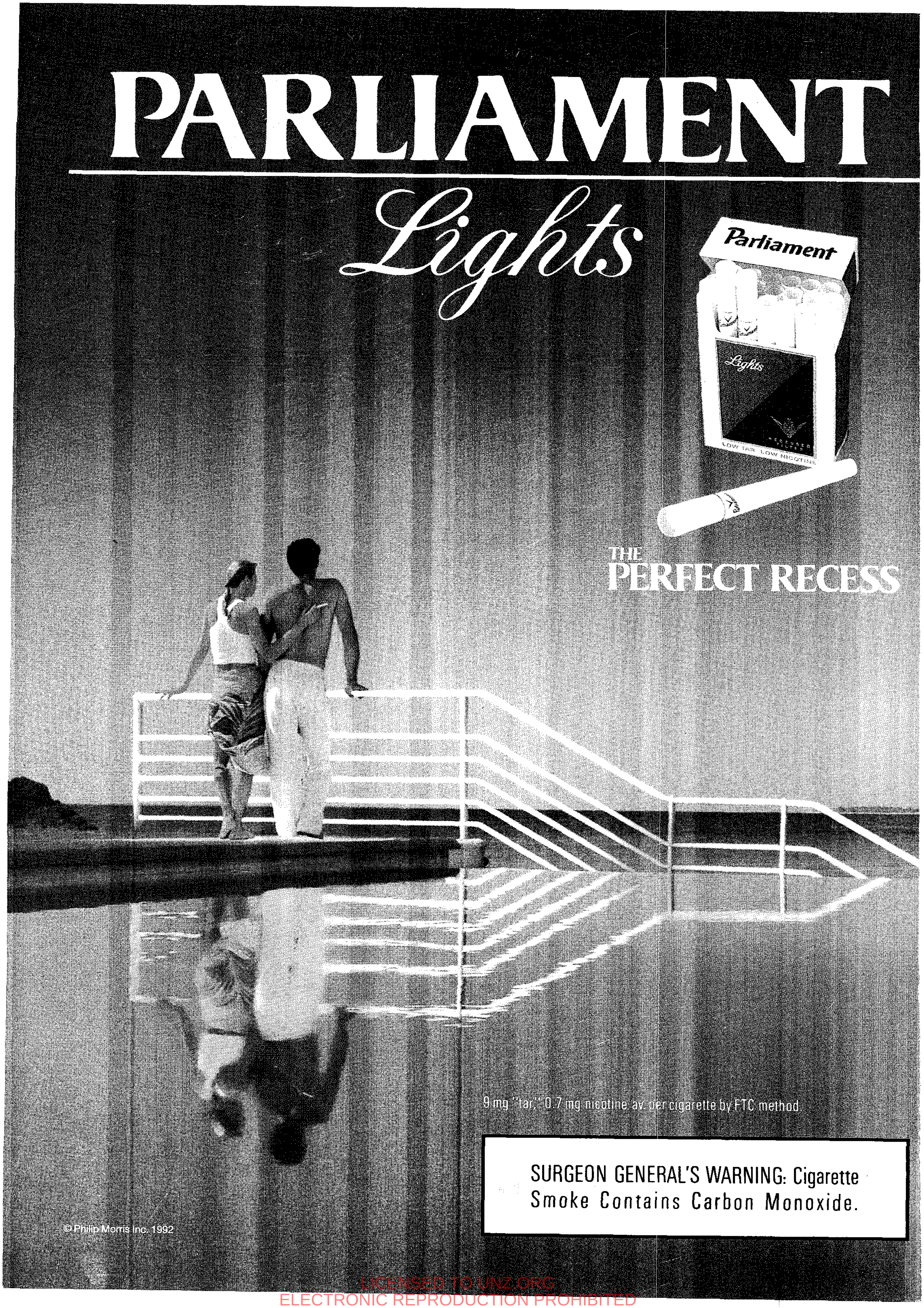
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